Louisville, ky. University School of Music.
"" Programs. 1961

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

STUDENT CONVOCATION

Gardencourt	1:00 P.M.	January 5, 1961
	TOPOGDAM	
Fanfare	PROGRAM	. Paul Vidal
J	hyllis Montgomery, trumpet (Raper) o Ann Baxter, plano	
Sure On This Shini Sleep Now Air de Lia (from "	L'Enfant Prodigue")	Barber Barber Debussy
	Carole Jordan, soprano (Smith) Gayle Mills, piano	
Concertpiece, Op.	35	Gabriel Pierne
	o Ann Baxter, bassoon (Livingston) rs. Harold Wich, piano	
Who is Sylvia . Lasciatemi morire		Schubert Monteverde
	Kyle Lindsey, baritone (Smith) Ruth Fossit, piano	
Sonata in G major Allegro con bri	o (first movement)	Haydn
	Chrystine Hartstern, piano (Aldrich)	
Alma del core . Amarilla, Miabella Vittoria, mio core		Antonio Caldara Giulio Caccini iacomo Carissimi
	Terry Lynn Sammons, tenor (Smith) Shirley Prow, plano	
Horn Concerto No. First movement	1	. Strauss
	James B. Jones, french horn (Davis) Mrs. Harold Wich, piano	

Steinway miano

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

STUDENT CONVOCATION

Gardencourt

1:00 P.M.

January 10, 1961

Johann Galliard

PROGRAM

Charles Mallory, saxaphone (Livingston)
Mary Helen Romine, piano

Sonata III .

Largo
Allegro
Spiritoso

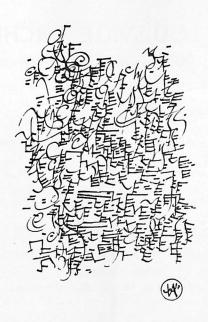
Tom Trueblood, trombone (Lyon)
John Corbett, piano

Bruce Brumley, clarinet (Livingston) John Corbett, piano

Steinway piano

Phyllis Montgomery, trumpet

Paul Vidal



1960 - 1961

The Louisville Orchestra

ROBERT WHITNEY, CONDUCTOR

THE LOUISVILLE ORCHESTRA

ROBERT WHITNEY, Conductor

FRANCIS FUGE, Flutist
GRACE WHITNEY, Cellist
AUDREY NOSSAMAN, Soprano

Program

CONCERTO GALANTE FOR VIOLONCELLO AND ORCHESTRA

Joaquin Rodrigo

Allegretto grazioso Adagietto Rondo giocoso

INTERMISSION

Attend the STUB CLUB immediately after the Wednesday evening concert at the Arts in Louisville House, 519 Zane Street. Free coffee and cake — food and refreshments also available.

THE LOUISVILLE ORCHESTRA is available on Columbia Masterworks, Mercury and Louisville Orchestra labels

The Steinway is the Official Piano of The Louisville Orchestra

NOTES ON THE PROGRAM

By FANNY BRANDEIS

SUITE NO. 2 IN B MINOR FOR FLUTE AND STRINGS

J. S. BACH

Born in Eisenach, 1685 — died in Leipzig, 1750.

While he was musical director for the reigning Prince in Coethen, Bach composed his four Orchestral Suites. During those years, from 1717 to 1723, he wrote no organ music nor church cantatas, for there he had an orchestra at his disposal and was able to express himself in a new medium. He called these orchestral works "Sinfonias", but now they are either called "Suites", because they are in that traditional form of a collection of dances, or "Overtures", taking the name from the most important movement, the most powerful, musically speaking, which serves as a prelude to those following.

The B Minor Suite is scored for solo flute and the usual quartet of strings. The "Overture" begins *Grave*; the introductory bars yield to a lively fugue of dazzling proportions. The *Grave* section is repeated at the end.

The following movements are in the dance forms that comprise the classic Suite, but the presence of certain dances which Bach seldom used make even more piquant the contrasting rhythms. One is the "Polonaise", borrowed from Poland; this jaunty excursion afield, with its fascinating "Double" (Variation) for the flute is more than a century removed in time and an era in spirit from the nationalist compositions of Chopin. The other is the closing movement, "Badinerie" (from the French, "playfulness") that cannot be excelled for sheer gayety in the fleet intricacies of the engaging air.

CONCERTO GALANTE FOR VIOLONCELLO AND ORCHESTRA JOAQUIN RODRIGO

Born in Sagunto, Valencia, Spain - now living in Madrid.

The composer provided some information about his only Cello Concerto. It was written by request for the Spanish cellist, Gaspar Cassadó, and was given its first performance by him in Madrid, 1949.

Rodrigo writes that throughout the themes are original, yet with "constant allusions" to Spanish dance tunes and rhythms, the *Bolero*, *Panaderos* and *Zapateado*, so popular and familiar. "Thus the origin of its title, 'Concerto Galante'". As he says, from the first notes the Concerto "leads us to Spain", but he avoids the *flamenco* style of Andalusia, which he considers overworked. If the composition has any local derivation it is from the region of his birth, Valencia.

In the Introduction to the first movement, the cello alone has a repeated figure; the orchestra enters with a sort of prelude and when the cello unmistakably plays the first theme, the *Allegretto* proper has begun. This theme is heard at the beginning of each movement, very slightly altered in the other two. The second theme, "tempo di minuetto galante", in the rhythm of a *Panadaros* (of gypsy origin) is developed. A climax leads to a short cadenza, and a return to the Introduction, the cello again with its repeated figure.

The second movement is an "Arietta", interrupted by a faster section, of a pastorale character, in the rhythm of a Fandango Asturiano, and, according to the composer, suggests Northern Spain. It closes with a repetition of the opening part, in abbreviated form. The closing movement is a Zapateado. This is a vigorous dance form with toe

and heel beats for accents and without the usual castanets of so many Spanish dances. It is written as a Rondo, and the cellist is called upon for much virtuosity.

The orchestration is imaginative and delicate, a colorful accompaniment which enhances the gracious charm of the Concerto.

FOUR LAST SONGS FOR VOICE AND ORCHESTRA RICHARD STRAUSS

Born in Munich, 1864 — died in Garmisch-Partenkirchen, 1949.

"He is the man who set the nineteenth century to music"—this is what Neville Cardus wrote in an essay on Richard Strauss, included in his book, "Composers Eleven". All the contrasts of the period we find reflected in his compositions; the savagery of "Salome" and "Electra", the enchanting frivolity of "Die Rosenkavalier", the vainglory of "Heldenleben", to the pathos of "Don Quixote" and the tenderness of the early songs.

And there is a distinct corollary in the poetry of Browning; he too expressed this century, though Strauss was only twenty-five when Browning died. But his heroes boast in pride, "Out of the wreck I rise... where light is, aspiring I rise, whilst thou — Zeus, keep the godship and sink". Or "One who never turned his back but marched breast forward". And the other side of Strauss in such lines as "Alone! I am left alone once more, Alone beside the entrance door" — and "I am grown peaceful as old age tonight".

The Last Four Songs are conceived in this latter mood. Sixty-four years after the first songs, in 1948, Strauss turned again to the voice to express his nostalgia, this time integrating it with the orchestra. He chose poems, three by Hermann Hesse, one by Von Eichendorf, which are essentially nineteenth century in character, and though the music is somewhat subdued, the old Strauss, of the glistening strings, the soaring spirit, the opulent scoring, is still there. Though composed in mid-twentieth century, this is nineteenth century music. Writing of these songs, Neville Cardus ended his essay, "After Strauss's sun had set, the afterglow was rich and consummatory".

Below is a paraphrase, with occasional translated quotations, of the songs.

"Frühling" (Spring) — Spring like a miracle lies before me, after dreaming of blue skies and bird song. Again I am known and called by thy beloved presence.

"September" — The garden mourns, rain falls, summer comes to its end. Someone is standing by the roses, yearning for rest. Slowly he closes his tired eyes.

"Beim Schlafengehen" (Going to Sleep) — There is pervading weariness, hands cease from all action; the soul soars to live in the magic circle of night.

As this song nears its end, there is a violin solo, before the last melismatic phrases for the voice.

"Im Abendrot" (In the sunset) — We have gone hand in hand through trouble and joy. O wide, silent peace! How weary we are of wandering! Is this perhaps death?

There is a rather long orchestral introduction to "Im Abendrot", and with the last words, "Is this perhaps death?", you hear the horn quoting the Transfiguration theme from "Tod und Verklärung". The simplicity and inevitability of its repetition sets a seal upon the "Four Last Songs".

VARIATIONS ON A THEME BY JOSEPH HAYDN, OPUS 56a

JOHANNES BRAHMS

Born in Hamburg, 1833 — died in Vienna, 1897.

The form of Theme and Variation appealed to Brahms and he composed five sets for the piano. The earliest is Opus 9. He had mastered the form, culminating in the

"Variations and Fugue on a Theme of Handel" and the brilliant Paganini Variations, before he wrote his only composition in that form for Orchestra. Perhaps he felt he had "said his say" in that great work, as it was his last set.

It was composed in 1873. He played "Variations on a Theme of Haydn" for two pianos with Clara Schumann, that August; it was probably written before the Orchestral version, but as this one was published first it was given the Opus number 56a.

About ninety years earlier Haydn composed a *Divertimento* for Orchestra, entitled "Chorale St. Antoni", and that chorale is the theme Brahms used for his work, scoring it for two oboes, two bassoons, two horns, as in the Haydn score, and substituting the contra bassoon for the obsolete serpent (a brass instrument) which Haydn used. There seems no reliable proof or disproof that the theme was original with Haydn, nor an explanation of the name, Chorale St. Antoni.

In the Brahms composition there is a full statement of the theme, eight variations and a Finale, a dynamic closing section which might be termed "variation on a variation", as throughout there is a ground bass theme, heard on cellos and basses, with an occasional escape upward to violas, horns and clarinets.

Each section has its own beguilements, but I would like to call special attention to the 7th, a Siciliano, and hazard an idea about it.

Brahms was one of the original subscribers to the Bachgesellschaft Edition publishing all of Bach's compositions. As each volume arrived he instructed his servant that no one was to be admitted for two days, that he might go through the works and study them without interruption.

In 1853 Brahms, just beginning his career as teacher (he was 20) wrote Clara, "if only I could teach the important works of Bach, Beethoven, Schumann and Schubert how pleased I should be". Notice that Bach's name came first. It was in that year, 1853, that the volume was released containing the "Goldberg Variations", and it does not require a flight of imagination to see Brahms at his piano, going through this tremendous work and longing to impart his excitement to a susceptible student. Anyone familiar with the 7th of the "Goldberg Variations", the entrancing Siciliano, will feel it is highly probable that Brahms paid an obeisance to Bach when he made his 7th variations of Opus 56 also a Siciliano, as if following a perfect model. It is illuminating to compare the two.

FIFTH PAIR SUBSCRIPTION CONCERTS — 1960-61

Wednesday Evening, January 25 at 8:30 p.m. Thursday Afternoon, January 26 at 3:00 p.m.

NATHAN MILSTEIN, Violinist

Mephisto Waltz	Liszt
Symphony No. 5	Mennin
Violin Concerto in D Major, Opus 77	Brahms

LOUISVILLE PHILHARMONIC SOCIETY

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ROBERT WHITNEY, Musical Director

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Offices: Columbia Auditorium 830 South Fourth Street Louisville 3, Kentucky JUniper 7-8681



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*Paul Kling

Concertmaster

*Richard Skerlong

Asst. Concertmaster

Walter Toole

Ruth Scott French

Ruth Scott French
Harold Wich
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*Grace Whitney
Principal
Renato Mastropaolo
William B. Doolittle
Marjorie Griffin

DOUBLE BASS
Jarrett Fankhauser
Principal
Betty J. Olliges
Laurane Thorn
Murray Grodner

FLUTE
Francis W. Fuge
J. Thomas Jackman
Ruth Hilton

PICCOLO J. Thomas Jackman OBOE

Carolyn Hauptman Albert Asch

ENGLISH HORN Albert Asch

CLARINET
James Livingston
Jack Crutcher

BASS CLARINET Walter Viohl

BASSOON Donald W. Nelson Jo Ann Baxter

HORN
Dudley Howe
Eugene Davis
William Sloane
James Jones

TRUMPET
Leon Raper
Carl Raible, Jr.
Charles T. Grubb

TROMBONE
Paul W. Conrad
Mildred Kemp
Alvin E. Rogers

TUBA Robert B. Tucci

HARP Irma Dell Barkhausen

TIMPANI Theodore S. Otten

PERCUSSION Terry L. Hulick

PIANO AND CELESTE Ernesto Gittli

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^{*}Members of The Louisville String Quartet

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

STUDENT CONVOCATION

Gardencourt	1:00 P. M.	January 12, 1961
	PROGRAM	
Clorinda When I Have Sung My Songs There Is A Ladye		R. Orlando Morgan Ernest Charles Winifred Bury
	H. Lippert, Sr., tenor (Sm Prow, piano	nith)
Sonata for Flute & Piano First movement	· · · · · · · · · · · · · · · · · · ·	. Paul Hindemith
	th Hilton, flute (Fuge) Ann Baxter, piano	
Her Protrait Der Tod und das Madchen		Schubert Schubert
	Cassaday, baritone (Smith)	0.
Rondo on Folk Tunes, No.	ı	Bartok
Brook	ce Johnston, piano (Anderson	1)
In Darkness Let Me Dwell Heidenroslein		John Dowland Franz Schubert
	nael Neely, baritone (Smith) Le Mills, piano	
Villanelle ('Les Nuits d' L'Absence ('Les Nuits d' Danse Macabre		· Hector Berlioz Camille Saint Saens
	Wieck, mezzo soprano (Smith Mills, piano	1)
Sonata for Bass Tuba and Third movement	Piano	Hindemith
	Robert Tucci, tuba Mary Raper, piano	
Sure On This Shining Nigh Air de Lia (from "L'Enfar	nt	Barber . Debussy
	Le Jordan, soprano (Smith)	

Gayle Mills, piano

LOUISVILLE

Community Concert Association

Presents

RUTH PAGE'S

CHICAGO OPERA BALLET

Starring

MARIA TALLCHIEF PATRICIA KLEKOVIC

KENNETH JOHNSON ORRIN KAYAN

YVONNE MEYIER

Guest Artist

Charles SCHICK

Jane BOCKMAN Larry LONG

with Guest Stars
SONIA AROVA
MILORAD MISKOVITCH
and

CORPS DE BALLET

CAROL FLEMMING MONICA CARTER PEGGY POWELL WILLARD GLUCK FRED KONRAD ESTHER ADELMAN
ANN MORRIS
BARBARA WITCOFF
NANCY GILMORE
ROBERT BOEHM
JAMES MORSKY

SANDRA AIKEN FRUMETH HIRSH ANN BRADFORD KAROLY BARTA MEL SPINNEY

BENTLEY STONE, Guest Artist

in the Original Ruth Page Ballets

"CAMILLE"

"CONCERTINO POUR TROIS"
"DIE FLEDERMAUS"

Orchestra under the Direction of NEAL KAYAN

Assistant Conductor, Henri Ferber

Musical adaptations by ISAAC VAN GROVE

1960

1961

COMMUNITY CONCERTS INC.

affiliated with

COLUMBIA ARTISTS MANAGEMENT INC. 165 West 57th Street • New York 19, N. Y.

Program

"CAMILLE"

A ballet drama in six scenes.

Music arranged and orchestrated by ISAAC VAN GROVE from "La Traviata" by GIUSEPPE VERDI

Staged and choreographed by RUTH PAGE

Book by Isaac Van Grove and Ruth Page after La Dame aux Camelias by ALEXANDER DUMAS FILS

Scenery and Costumes by Jose C. BASARTE

Costumes executed by Karinska

Camille, a Parisian courtesan
Armand Duval, a young man from a respectable family in Provence . KENNETH JOHNSON
A many David, a young man from a respectable rainly in Provence . KENNETH JOHNSON
Armand's rather, a public servant of high repute RENTLEY STONE
Olympe, a glddy gill of the demi-monde
Gaston a gay young blade
LARRY LONG
Gaston, a gay young blade Baron Douphol, an old lover of Camille Farmers ROBERT BOEHM ROBERT BOEHM
Farmers . PATRICIA KLEKOVIC, WILLARD GLUCK, OF ORRIN KAYAN
Blackamoors William Glock, of Okkin KAYAN
Blackamoors The Bride Armend's sister KAROLY BARTA, PEGGY POWELL
The Dide, Almand's sister
The Groom
The Priest
The Groom
ANIDDA AUGUST CARACTE
Camille's friends . ESTHER ADELMAN, MONICA CARTER,
SANDRA AIKEN, ANN MORRIS, FRUMETH HIRSH, ANN BRADFORD,
BARRARA WINDOWS, TRUMETH HIRSH, ANN BRADFORD,
BARBARA WITCOFF, FRED KONRAD, JAMES MORSKY, MEL SPINNEY

Scene I — A party at Camille's home in Paris (1840).

Scene II — En route to the country.

Scene III — Picnic at Camille and Ármand's country home near Paris. Scene IV — Armand in despair.

Scene V — Carnival

Scene VI — Camille's bedroom.

STORY OF THE BALLET

Armand Duval has fallen desperately in love with the worldly courtesan Camille. When she is suddenly taken ill at one of her gay parties, Armand persuades her to go with him to the country where, he believes, his tender love and care will restore her to health. Camille does improve quickly and they invite their old friends to a picnic at their country home. The happiness of the celebration is shattered, however, when Armand's father suddenly appears to order, at first, then beg Camille to give up his son. His affair with a notorious courtesan will ruin Armand's own career and will break up his beloved sister's impending marriage. Tearfully Camille agrees. She recalls her guests and the party becomes a demi-monde revel. When Armand reappears, she throws herself into the arms of the Baron, her former lover. Disgusted, Armand throws his money in her face and begins a bitter and disillusioned journey that is haunted by visions of the ill and pleading Camille.

At carnival time in Paris, Camille lies dying in her room. Armand hears of her grave condition and comes to see her, but it is too late. In her delirium she imagines the grotesque figures of the carnival threatening her, coming between her and her lover, while above all looms the terrifying figure of Armand's father, forbidding symbol of a family god demanding his sacrificial victim. Camille, in the protecting arms of her lover, at last finds peace in death.

INTERMISSION (five minutes)

"CONCERTINO POUR TROIS"

Music by Marius Constant
Choreography by Ruth Page
Costumes after André Delfau
Danced by

PATRICIA KLEKOVIC

Kenneth Johnson

ORRIN KAYAN

INTERMISSION (ten minutes)

"DIE FLEDERMAUS" (THE BAT)

A Ballet Comedy in three scenes.

Music by JOHANN STRAUSS

Arranged and orchestrated by ISAAC VAN GROVE

Staged and Choreographed by RUTH PAGE

Costumes and Scenery after ANDRÉ DELFAU

Costumes executed by KARINSKA

Scene I - Street in Vienna

Scene II — Frau Eisenstein's Boudoir

Scene III - The Masked Ball

Gabriel von Eisenstein, a Viennese gentleman Frau von Eisenstein (Rosalinda), his wife Adele, their maid Otto, their valet Or. Falke, the Ballmaster His Girl Friends Costumer Ringmaster and Circus Girls MILORAD MISKOVITCH, SONIA AROVA YVONNE MEYIER ORRIN KAYAN CORRIN KAYAN BENTLEY STONE CAROL FLEMMING, MONICA CARTER LARRY LONG ROBERT BOEHM, JANE BOCKMAN, PEGGY POWELL
Guests at the Masked Ball
Butterflies SANDRA AIKEN, LARRY LONG
Turkish couple CAROL FLEMMING, KAROLY BARTA
Moven Age couple Monica Carter, Willard Gluck
Tapanese couple ESTHER ADELMAN, MEL SPINNEY
Gove couple Ann Morris, Fred Konrad
Sigman couple FRUMETH HIRSH, JAMES MORSKY
Other guests Ann Bradford, Barbara Witcoff, Nancy Gilmore

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC Preparatory Department

STUDENT RECITAL January 14, 1961 10:30 a.m. Gardencourt French Folk Song Twinkle, Twinkle Little Star German Folk Song Lightly Row Paula Long, viola (Schneider) Graeme Gilmore, piano (D. Owen) English London Hill German Ach du lieber Augustin Bruce Coe, piano (Wagner) Haydn Minuet in C major A Gay Little Story Kabalevsky Nancy Sanneman, piano (Wagner) Haydn Contredanse Moore Mississippi Billy Engebretson, piano (White) Haydn Gypsy Dance A Happy Fairy Tale Shostakovich Patricia Wolfe, piano (White) Five Valses Nobles (Diller Quaile Duet Book II) Schubert Sheryl Soderberg, piano (Aldrich) Haydn Arietta in E flat major Gloria Jane Badger, piano (Wagner) C. P. E. Bach Fantasia MacDowell To a Wild Rose The Witch Tschaikowsky Frances Morris, piano (White) Sonata Haydn Allegro moderato (first movement) Jennifer Ginther, piano (Aldrich) Shostakovich Three Fantastic Dances Sonatina, Opus 36, No. 3 Clementi Spiritoso Un poco adagio Allegro Bonnie Kraus, piano (Green) Chopin Prelude in D-flat major, Opus 28, No. 15 Martha Nason, piano (Anderson)

Two 3-part Inventions

Bach

UNIVERSITY OF LOUISVILLE

in cooperation with

THE LOUISVILLE ORCHESTRA

presents

THE UNIVERSITY OF LOUISVILLE SYMPHONY ORCHESTRA



Robert Whitney, Director

Karlos Moser, Conductor

with soloists

JoAnn Baxter
Ellen Corbett
Naymond Thomas
Carol Weiss

January 15, 1961

8:00 p.m.

COLUMBIA AUDITORIUM, LOUISVILLE, KENTUCKY

PROGRAM

Symphony No. 39, K. 543	Mozart, 1788
Piano Concerto No. 27, K. 595	Mozart, 1791
Carol Weiss, piano	
Horn Concerto No. 3, K. 447	Mozart, 1783
Ellen Corbett, French Horn	
"Don Giovanni", K. 527	Mozart, 1787
No	
Naymond Thomas, bass	
Bassoon Concerto, K. 186e	Mozart, 1774
Allegro	MOZAIL, 1114
Allegio	
The state of the s	
Jo Ann Baxter, bassoon	
INTERMISSION	
El Salon México	Copland, 1936
Romeo and Juliet, Overture-Fantasy	Tschaikowsky, 1869-1881

FIRST VIOLINS	PICCOLO	FRENCH HORNS
Philip Noer, Concertmaster	Otto Feddern	Ellen Corbett
Paul Kling *		James Jones
Alfred Rauh	FLUTES	Norman Overstreet
Betty Jones		Danny Perry
June McCoy	Ruth Hilton	Duane Small
Shirley Jacobs	Otto Feddern	
Jose Romero	Linda Loy	TRUMPETS
Pat Skerlong	PARK AND MIST AND DOOR	Patrick McGuffey
Pat Skeriong	OBOES	Walter Wich
SECOND VIOLINS	020-	* * Distribution Alexanders
SECOND VIOLING	Kenneth Groeppe	Edward Cooper
Bobbye Ossman, Principal	John Chesnut	Phyllis Montgomery
Richard Skerlong*	John Chesses	TO STANDARD
Louis Miller	ENGLISH HORN	TROMBONES
Sherrin MacDonald	LICELSII II.	
	Carolyn Hauptman *	Mildred Kemp
Carole Gittli Christie Louis	Garory in Transport	John Albrecht
	E-FLAT CLARINET	Tom Trueblood
Joan L. Davis	E I EII OHLUU-	Terry Cravens
Julie McLain	Joan Cooper	
Karen Krause	Joan Gooper	TUBA
VIOLAS	CLARINETS	Robert Tucci
		TYMPANI
Gwyn Decker, Principal	Joan Cooper	I I WILLIAM
Jean Kalkhof	William Keister	Kenneth Karr
Virginia Schneider *	William White	
Marion Korda *	MASSOSS	PERCUSSION
	BASS CLARINET	
CELLOS	Bruce Brumley	Terry Hulick *
Brooke Hicks, Principal	BASSOONS	HARP
Grace Whitney *		
Susan Stevenson	Jo Ann Baxter	Taka Kling *
Barbara Hood	Donald Nelson *	
Baibaia ileda	Sylvia Shawl	LIBRARIAN
BASSES		Danny Perry
Betty Olliges *		PROPERTY MANAGER
Susan Kraft		110121111111111111111111111111111111111
Valerie Slater		Tom Trueblood

^{*} Denotes faculty members of the School of Music and/or members of The Louisville Orchestra.

UNIVERSITY CHORAL UNION



Second Concert 8:30 P.M., January 20

COLUMBIA AUDITORIUM

The University Choral Union*

WALTER DAHLIN, Musical Director

PROGRAM

Magnificat		J. S. Bach
	SOLOISTS:	
	Zona Kennedy, Soprano I	
	Toni Booker, Soprano II	
	Angie Kravich, Contralto	
	Robert Davis, Tenor	
	Naymond Thomas, Bass	
	* * * *	
	INTERMISSION	1/1
	* * * *	

J. S. Bach

JESUS, DEAREST MASTER ...

MAGNIFICAT

Bach's Latin Magnificat was written for performance at the Christmas Vesper Service in 1723. It was the first major work he undertook in his new position of Cantor at St. Thomas' in Leipzig.

The Magnificat is a remarkably concise work. It is shorter than the Credo of the mighty B-minor Mass. A practical need dictated this brevity. Vespers began at 1:45 p.m. The sermon and announcements consumed far more than an hour. In Bach's time, Christmas hymns and songs were inserted between each section of the Magnificat. During these interludes, incidents of the Nativity were acted out. Conciseness was a necessity, therefore, in the major musical portion of the service, simply because vespers had to be completed before the end of daylight on a late December afternoon.

It was in 1730 that Bach gave this *Magnificat* its definitive form. He deleted the little Christmas pieces, and transposed the liturgical portions from the original key of E-flat to his festival key of D major. It is in this form that the work is now performed.

JESUS, DEAREST MASTER

Jesus, meine Freude, was also composed in 1723, hardly six weeks after Bach's arrival in Leipzig. This motet, like his others, is mourning music. Funeral memorial services for important citizens were sometimes substituted for vespers on Sunday afternoons. This motet was written for just such an occasion—a memorial for the wife of Leipzig's postmaster-general.

The text is alternately verses of Johann Franck's hymn, and settings of Romans viii, verses 1, 2, 9, and 10. The "perfect architectural balance" which is present in so many of Bach's works is noteworthy here.

Nos. 1 and 11 are the chorale, set for four voices. Nos. 2 and 10 are choruses for five voices. The chorale returns in No. 3 (five voices) and in No. 9 (four voices). The chorale melody is heard in the alto voice in No. 9, which is written in a soothing berceuse rhythm. Nos. 4 and 8 are choruses for three voices, the former for first and second sopranos and alto, the latter for alto, tenor, and bass. In Nos. 5 and 7, the chorale again is heard, now very freely developed and harmonized. No. 6, architecturally the central pillar of the Magnificat, is an expressive duet for alto and tenor.

MAGNIFICAT

1. Chorus: Magnificat anima mea Dominum.

My soul doth magnify the Lord.

SOPRANO II: Et exultavit spiritus meus in Deo salutari meo. And my spirit hath rejoiced in God my Saviour.

 4. SOPRANO I, CHORUS: Quia respexit humilitatem ancillae suae; ecce enim ex hoc beatem me dicent omnes generationes. For he hath regarded the lowliness of his handmaiden; for behold, from henceforth all generations shall call me blessed.

Bass: Quia fecit mihi magna, qui potens est, et sanctum nomen ejus. For he that is mighty hath magnified me, and holy is his name.

6. ALTO, TENOR: Et misericordia progenie in progenies timentibus eum. And his mercy is on them that fear him from generation to generation.

 CHORUS: Fecit potentiam in brachio suo, dispersit superbos mente cordis sui.

He hath showed strength with his arm; He hath scattered the proud in the imagination of their hearts.

 Tanoa: Deposuit potentes de sede, et exaltavit humiles. He hath put down the mighty from their seats, and hath exalted the humble and meek.

 ALTO: Esurientes implevit bonis et dimisit inanes. He hath filled the empty with good things, and the rich he hath sent empty away.

 Soraano I, II, Altro: Suscepit Israel puerum suum, recordatus misericordiae suae.

He hath holpen his servant Israel, in remembrance of his mercy.

 Chorus: Sicut locutus est ad patres nostros, Abraham et semini ejus in secula.

As he promised to our forefathers, Abraham and his seed forever.

12. Caoaus: Gloria Patri, gloria Filio, gloria et Spiritul sancto. Sicut erat in principio, et nunc, et semper et in secula seculorum. Amen.

Glory be to the Father, and to the Son, and to the Holy Ghost. As it was in the beginning, is now, and ever shall be, world without end. Amen.

JESUS, DEAREST MASTER

- I CHORALE: Jesus, dearest Master, Thou my spirit's Pastor, Shepherd of my soul!

 Ah, how long I've anguished, and my heart did languish as I sought my goal. Beacon bright, my heart's delight, far beyond all earthly treasure, Thy regard I measure.
- 2. Chorus: So is there now no damnation for the spirits who to Jesus Christ are true: They who seek not after Mammon, seek for him alone.
- 3. CHORALE: Under Thy protection, from the foe's subjection, I am ever free. Though the fiend assail me, nor aught else avail me, Jesus stands by me. Though in life great storms surround; yea, though sin and hell assail me, Jesus safe will keep me.
- 4. Trio: So now the law that is of the spirit, living in Christ the Saviour, Came to make me free beyond the law of sin and dissolution.
- 5. Hence, hence ye fiends ferocious, hence, hence thou death atrocious, Hence thou fear and cease! Raging foes may threat me, But it will not fret me, here I sing in peace.
 Might so vast leaves me aghast; earth may vanish, Heav'n may sever, God is God forever.
- CHORUS: Ye are not in the flesh but in the spirit.
 If there the Holy Spirit abideth;
 Who so the Spirit doth not have is not of Christ.
- 7. CHORALE: Hence ye earthly riches, wealth that so bewitches, Jesus, Thee I crave. Hence O empty splendor, I will not surrender, never be thy slave. Death and pain do I disdain, nor will any trial grieve me, but that Jesus leave me.
- TRIO: If Jesus Christ abide in thee, the body then is dead for evil doing;
 The Spirit in thee is living because of righteousness in thee.
- 9. CHORALE: Fare thee well, O Pleasure, that we mortals treasure, thou art naught to me.

 Fare thee well, wrongdoing, I will come a=wooing, never more to thee.

 Fare thee well, thou empty shell, thine enchantment I must sever, fare thee well forever.
- 10. Chorus: If in your hearts yet God's spirit that hath raised up
 Jesus from the dead is now dwelling,
 So will He, the God who thus hath raised our Lord and Saviour Jesus,
 from the dead, quicken by this same Spirit your mortal bodies,
 by His Spirit that doth dwell in you always.
- 11. Chorale: Hence thou Imp of Sorrow, Joy will come tomorrow, Jesus is at hand!
 By my tribulation, I may gain salvation, reach the Promised Land!
 With Thee near no harm I fear, fear not death nor fear disaster,
 Jesus, dearest Master!

UNIVERSITY CHORAL UNION

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Next Concert

CHORAL MASTERWORKS SERIES

Brahms' REQUIEM

Friday, May 12, 8:30 P.M.

COLUMBIA AUDITORIUM

CHAMBER MUSIC SOCIETY, INC. (Affiliated with University of Louisville)

presents

THE BUDAPEST STRING QUARTET

JOSEPH ROISMAN, Violin

ALEXANDER SCHNEIDER, Violin

MISCHA SCHNEIDER, Violoncello

with MIECZYSLAW HORSZOWSKI, Piano

The Playhouse, Saturday, January 21, 1961, 8:30 P.M.

PROGRAM

String Quartet in A major, Op. 18, No. 5......BEETHOVEN

Allegro

Menuetto

Andante Cantabile

idante Cantabile Allegro

Adagio

Legero vivace Con fuoco

INTERMISSION

Quintet for Piano and Strings in F minor, Op. 34........BRAHMS
Allegro non troppo

Andante un poco adagio Scherzo: Allegro

Finale: (a) Poco sostenuto

(b) Allegro non troppo

Columbia Records

The Steinway Piano is used at this concert.

The Friedberg Management 111 West 57th St., New York City

Tomorrow at 3:00, Sonata Recital, Schneider-Horszowski

Next concert in the Series - Vienna Octet, February 11.

This concert is the first to be presented by the

HUMANITIES DIVISION

of the

COLLEGE OF ARTS AND SCIENCES

of the

UNIVERSITY OF LOUISVILLE

made possible by an initial fund established as a memorial tribute

to

MRS. LETCHWORTH SMITH

ALEXANDER SCHNEIDER Violinist

AND

MIECZYSLAW HORSZOWSKI Pianist

in a joint recital

Sunday, January 22, 1961, The Playhouse, 3:00 P.M.

PROGRAM

Sonata No. 3 in E flat major, opus 12 No. 3......BEETHOVEN
Allegro con spirito
Adagio con molt'espressione
Rondo (Allegro molto)

INTERMISSION

Rondo (Allegretto grazioso)

STEINWAY PIANO

Records: Columbia

Decca

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

presents

NAYMOND THOMAS, Bass-Baritone (pupil of Fletcher Smith)

 $\begin{array}{c} with \\ {\tt John \ Corbett}, \ Piano \end{array}$

Friday, January 27, 1961, Gardencourt, 8:30 P.M.

PROGRAM

I				
Where'ere You Walk				
How Willing My Paternal Love				
Honor and Arms				
II				
WinterreiseF. SCHUBERT Güte Nacht Die Wetterfahne Gefrorne Thränen Der Lindenbaum Wasserfluth Auf Dem Flusse				
INTERMISSION				
III				
In Diesen Heil' gen Hallen				
Il Laceratro SpiritoG. VERDI				
·IV				
Lasciatemi Morire				
Quia Fecit Mihi MagnaJ. S. BACH				
Caro Mio Ben				
Caro wio ben				
V				
Deep River				
Sometimes I Feel Like a Motherless ChildH. T. BURLEIGH				

THE PREPARATORY DEPARTMENT of THE UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

PRESENTS

STUDENTS OF AUDREY NOSSAMAN

in recital

Gardencourt	January 28, 1961	8:00 p.m.
Largo from "Xerses"		George F. Handel Carl Bohm
	Rebecca Danseyar, Soprano Cheryl Benda, Pianist	
Would God I Were a Tender Ap	Londonderry Air	
	Stephanie Lovelace, Mezzo-Soprano Mary Lee Farris, Pianist	
Sapphic Ode	Mary Ray Stephenson, Soprano Helen Milner, Pianist	
An Chloe Lullaby		. W. A. Mozart Cyril Scott
All Soul's Day Let My Song Fill Your Heart .	Pat Duff, Soprano Marion Young, Pianist	Richard Strauss Ernest Charles
Alma mia	Mary Summers, Soprano Robert Smith, Pianist	George F. Handel Leo Delibes
Deh vieni, non tardar, from "" Were My Songs with Wings Pro		W. A. Mozart Reynaldo Hahn
Fantoches	Judy Wright, Soprano Mrs. John Wright, Pianist	Claude Debussy Marc Blitzstein

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC Preparatory Department

January 28, 1961 Gardencourt 10:30 a.m. Three German Dances Haydn C major B flat major G major Timothy Ascolese, piano (Wagner) Air Pergolesi Wendy Livingood, clarinet (Livingsten) Mrs. Marvin Livingood, accompanist Minuet in G major Bach Marche in D major Bach Sharon Spalding, piano (Wagner) Marche Militaire Schubert-Riegger Richard and David Hays, two pianos (Anderson) Liebestraum arr. from Liszt Jeffrey Hobart, clarinet (Livingsten) Mrs. James Hobart, accompanist Fairy Tales Squire Kathleen Louis, cello (G. Whitney) Graeme Gilmore, accompanist La Spagnola di Chiara Pamela Reichert, flute (Livingsten) Janice Misere, accompanist Musette For 2 Violas Leclair-Hummel Virginia Ritter, viola (Schneider) Virginia Schneider, second viola Sonatina, Opus 36, No. 4 Clementi Con Spirto (first movement)

Shelley Benn, piano (Aldrich) Sonata in C major (K.95)

l--Allegro 3--Presto Ronald Bedenbaugh, piano (Baldwin)

Sonatina No 1, Opus 13

Kabalevsky

Scarlatti

LEONARD ROSE

Cellist

JACK MAXIN at the Piano

Jan. 30, 1961

Program

Columbia Masterworks Records
COLUMBIA ARTISTS MANAGEMENT, INC.
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165 West 57th St., New York 19, N. Y.

IV
Variations on a Rococo Theme, Opus 63 Tehsikovsky

HATTIE B. SPEED MUSIC ROOM of THE J. B. SPEED ART MUSEUM

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC PREPARATORY DEPARTMENT

presents a

RECITAL

by pupils of

DORIS OWEN

February 3, 1961 8:00 p.m.

Gardencourt

PROGRAM

Up in the Swing At the Monkey Zoo The King's Daughter		
The Dragon		Clark Library
7939	Jean Belshoff	
Wooden Shoe Dance An Indian War Scout Minstrel Show		Bishop Rodgers Clark Library
	Ellen Fliegelman	
L'Avalanche, Opus 45,	No. 2	Heller
	Jane Shoemaker	
German Dance in C maj	Mozart	
	Christie Harvin	
German Dance in C major, No. 1		Beethoven
	Margot Dimond	
From "For Children" N	Bartok	
	Lynn Breiner	
Tarantella, Opus 65		Prokofiev
	Constance Cogswell	
Dance from "Jolster"	Opus 17, No. 5	Grieg

Carol Hargan

Warrior's Song, Opus 45, No. 15 Heller Suzanne Duke Waltz in B minor, Opus 69, No. 2 Chopin Frona Murphy Haydn Concerto in G major Allegro La Verne Shelton assisted by Graeme Gilmore Polonaise in C sharp minor, Opus 26, No. 1 Chopin Bonnie Adams Haydn Concerto in D major Vivace Graeme Gilmore assisted by Doris Owen Debussy Clair de Lune Patricia Kirkham Bartok Sonatina Molto moderato (Bagpipers)

George Joseph

Moderato (Bear Dance)

Allegro vivace (Finale)

Steinway Piano

The Louisville Chapter American Guild of Organists



Presents in Recital

CARL WEINRICH

FEBRUARY 5, 1961

4:00 P.M.

Christ Church Cathedral
Louisville, Kentucky

PROGRAM

Wolfgang Amadeus Mozart (1756-1791) ___Fantasy in F Minor Allegro—Andante—Allegro

Though Mozart had little occasion to write for organ, the Fantasy in F Minor, written for a small mechanical organ, is one of his most beautiful works, unique in the field of organ music.

WILLIAM BYRD (1543?-1623) Variations on "The Woods So Wild"

William Byrd, with Henry Purcell, was one of England's two greatest composers. The keyboard music of Byrd and his Elizabethan contemporaries is one of the finest contributions which England has made to music. While "The Woods So Wild" was written for the virginal, the domestic keyboard instrument of the period, it sounds equally well on the organ.

J. S. Bach (1685-1750) _____Passacaglia and Fugue in C Minor

The Passacaglia of Bach is a series of twenty variations over an eight-measure theme. This theme is announced in the bass part at the beginning, and is repeated there throughout the variations, except during variations eleven through fifteen, where it is found, somewhat hidden, among the upper parts. The Fugue, based on the first four measures of the Passacaglia theme, comes as a kind of final, or twenty-first, variation, and provides an overwhelming climax to the whole.

J. S. Bach _____Concerto in G Major Allegro—Largo—Allegro

Bach was deeply interested in the music of his contemporaies. A measure of his esteem for the Italian composer Vivaldi is shown by the fact that he made a number of organ arrangements, such as the one in G Major, of orchestral concertos by Vivaldi.

INTERMISSION

Paul Hindemith (1895-) ____First Sonata in E Flat Minor

I Moderately fast—Lively

II Very slow-Fantasy, free-With quiet motion

A number of leading contemporary composers are writing for the organ. Paul Hindemith's three Sonatas for organ are an important contribution to its literature. These works have much rhythmic and harmonic interest, and, because of their general lightness and clearness of texture, sound very attractive on the organ.

JAN PIETERS SWEELINCK (1562-1621) ____Fantasy in Echo Style

To the Dutch composer, Sweelinck, belongs much of the credit for the high level of keyboard music written during the seventeenth century. Among his many compositions were several making a charming use of echoes.

MARCEL DUPRE (1886-) _____Cortege and Litany

Marcel Dupre is the best known of the French organists who have visited the United States, over a period of many years. As recent head of the Paris Conservatory, he occupies a position of great eminence in French music circles. He has composed extensively for the organ. The chant-like Litany, which follows the Cortege, builds up to a climax, at which point the themes of the two sections are combined.

SCHANTZ ORGAN

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There will be an offering taken at intermission to help bring other organ recitalists to Louisville.

The Guild would like to thank Christ Church Cathedral for allowing the recital to be presented in this church.

If you would like to be placed on the mailing list of the Guild, send your name and address to: Louisville Chapter, AGO, 108 Iola Road, Louisville 7, Kentucky.

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THE CALOUSTE GULBENKIAN FOUNDATION CONCERTS

NATIONAL GALLERY OF ART Washington, D. C. 826th Concert Sunday, February 5, 1961 8:00 P. M. In The East Garden Court

AUDREY NOSSAMAN, SOPRANO

Charles Crowder, Pianist

Program

Wolfgang Amadeus Mozart

I. Ridente la calma, K.152 Un moto di gioja, K.579 L'amero saro costante, from "Il re pastore", K.208

Richard Strauss

II. Ruhe, meine Seele, Op. 27, No.1 Morgen, Opus 27, No.4 Ich trage meine Minne, Op. 32, No.1 Wie sollten wir geheim, Op.19, No.4

III. Joaquin Rodrigo Cuatro Madrigales Amatorios

> Con que la lavare Vos me matasteis De donde venis, amore De los alamos vengo, madre

INTERMISSION

Lee Hoiby

TV. Excerpts from "Beatrice"

Act I Have Pity On Me, Mother

Beatrice, a young novice, has fallen in love with handsome Bellidor, and is torn between her love for him and her love for Christ. She looks to the Virgin to give her a sign that would tell her which to choose.

Act II There's Not a Soul Too Black

In the absence of Beatrice, the Virgin comes to life and takes the place of the young num. This little aria is sung to the poor who daily gather to receive alms.

Act III Beatrice's Confession

Fourteen years have passed. The dreams that Bellidor had put in the heart of Beatrice crumbled soon after she left the convent with him. Her life became one of degradation. She returns to see the convent once more for she knows that death is near. Seen by the Sisters before she is able to flee, she tells her story to them and to Father Justinian. All think she is delirious, for they believe she has been with them all the time.

V.

Samuel Barber

Hermit Songs

At Saint Patrick's Purgatory
Church Bell at Night
St. Itat's Vision
The Heavenly Banquet
The Grucifixion
Sea-Snatch
Promiscuity
The Monk and His Cat
The Praises of God
The Desire for Hermitage

NORFOLK SOCIETY OF ARTS

One Hundred and Eightieth Free Recital

Audrey Nossaman, Soprano

CHARLES CROWDER at the Piano

PROGRAM

RIDENTE	LA	CALM	1 A							•			Mozart
Un mot	O DI	GIOJ	٨										Mozart
L'AMERO	SAR	o cos	TAN	ľΕ	(Fr	om	•	ΊL	RE	PA	STOR	E")	Mozart
RUHE, M	IEINE	SEEL	Ε.								Ric	hard	Strauss
Morgen				,							Ric	hard	Strauss
ICH TRAC	GE M	EINE I	Min	NIE			٠				Rick	hard	Strauss
WIE SOLI	LTEN	WIR (SEHI	EIM							Rick	hard	Strauss
Cuatro	MAD	RIGALI	es A	MA	тог	ios					Joaq	uin I	Rodrigo
Con	QUE	LA L	.AVA	RE									
Vos	ME	MATAS	STEIS	3									
DE	DOND	E VEN	IS,	١M	ORE								
DE I	os A	LAMO	S VE	NG	o, 1	IAD	RE						
(These s	ongs	were	con	nm	issi	one	d	by	the	e L	ouisv	ille	Orches-

(These songs were commissioned by the Louisville Orchestra in 1948. They have recently been recorded by Miss Nossaman and the orchestra.)

INTERMISSION

P	RPTS FROM BEATRICE Lee Holby
	ACT I—HAVE PITY ON ME, MOTHER
	ACT II—THERE'S NOT A SOUL TOO BLACK
	ACT III—BEATRICE'S CONFESSION
,	a areas was commissioned and recorded by the Van

(This opera was commissioned and recorded by the Kentucky Opera Association, Louisville, Kentucky, in 1959.)

HERMI	T SONGS							Samuel	Barber
A	SAINT P	ATR	ick'	s Pu	JRGA	TOR	Y		
Cı	iurch Be	LL.	AT N	VICH	T				
SA	INT ITA'S	Vis	ION						

THE HEAVENLY BANQUET
THE CRUCIFIXION

SEA-SNATCH

PROMISCUITY

THE MONK AND HIS CAT

THE PRAISES OF GOD

THE DESIRE FOR HERMITAGE

NORFOLK MUSEUM

Wednesday Evening, February 8, 1961 8:15 o'clock Mrs. S. H. Ferebee, Chairman of Music

NEXT CONCERT

JOSEPH CEO, Viole d'amour, April 12, 1961

The Kentucky Opera Association

(Member of Louisville Fund)

and

THE UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

Present

THE BARTERED BRIDE

Ву

BEDRICH SMETANA

under the direction of

KARLOS MOSER

with members of

THE LOUISVILLE ORCHESTRA

and

THE LOUISVILLE CIVIC BALLET

Columbia Auditorium

February 9th and 10th, 1961

8:30 P.M.

THE KENTUCKY OPERA ASSOCIATION IS PROUD TO WELCOME THE JUNIOR ART GALLERY AND THE ART CENTER ASSOCIATION, WHOSE EXHIBITS ARE IN THE LOBBY, AND ON THE WALLS OF THE STAIR WELLS, TO THIS SPECIAL GALA OPENING OF THE LOUISVILLE FUND DRIVE.

THE BARTERED BRIDE

An Opera in Three Acts by BEDRICH SMETANA

(Cast in order of appearance)

JENIK	JAMES KING
MARENKA	LENORE SILBY
KEÇAL	ROBERT FISCHER
KRUSINA	CLARENCE SMITH
LUDMILA	DIANE HOUGHTON
VASEK	ROBERT DAVIS
THE CIRCUS MANAGER	LOGAN POPE
ESMERALDA	ZONA KENNEDY
INDIAN	NAYMOND THOMAS
HARLEQUIN DANCER	GILBERT REED
HATA	MITZI FRIEDLANDER
MICHA	J. B. DAVIS

CHORUS, DANCERS

The action takes place during the middle of the nineteenth century in a Bohemian Village Square, on Midsummer Night's Eve.

ACT I. Among a group of villagers, singing and dancing to celebrate Midsummer Night's Eve, are JENIK (YEA-NIK) and MARENKA (MAZHENKA), who do not share the gaiety, because she has been ordered by her father to marry VASEK (VASHEK), a silly buffoon. After singing to JENIK of her undying love for him ("Ah, my darling, we could grow together like a single vine"), she bids him farewell, and they depart. LUD-MILA and KRUSINA (KRUSHINA), the parents of MARENKA, now appear, followed by the marriage broker, KECAL (KET-ZAL), who loudly sings the praises of their future son-in-law

VASEK. MARENKA re-enters, and protests that she loves another, but her father insists that she will marry Micha's son, as arranged. The act closes as the villagers throng into the square to dance a spirited polka.

ACT II. The curtain rises on the villagers, dancing, even more vigorously, a rousing furiant. VASEK enters, timorously singing about his troubles and what his "M-M-Mother said". MARENKA craftily warns him that the wife KECAL has picked for him is a terrible shrew and tells him that "I know of a lonely maid". As they depart we find KECAL trying to persuade JENIK to give up MARENKA and marry someone else from KECAL's list, a "Honey with lots of money". However, JENIK finally agrees to accept a bribe, and signs a contract that specifies MARENKA will marry only MICHA's son; the villagers come in, and the disclosure that this transaction involves money astonishes and infuriates them.

ACT III. VASEK, alone, bemoans his fear that MARENKA is trying to poison him, but his worries vanish at the appearance of a circus troupe in the famous "Dance of the Comedians". One of the members is ESMERALDA, a tightrope walker, with whom he becames instantly infatuated. She talks him into playing the part of the grizzly bear, but his parents drag him off to his intended bride. MARENKA has learned of JENIK's perfidy and is now willing to marry VASEK out of spite. All the parents urge her to "Think it over quietly" in a fine ensemble. Alone she sings of her "Star of love", now darkened. JENIK comes in but MARENKA spurns him in spite of his appeal "If you would only let me speak". The villagers are called in to witness the marriage of MARENKA to MICHA's son, and JENIK's trick is revealed: MICHA recognizes him as his long lost son by a first wife, and rejoices, but his second wife HATA is annoyed that her step-son has spoiled the chances of her own son VASEK. upbraids KECAL who is totally discredited. The bear now stumbles on stage, causing great alarm amongst the villagers, until they realize it is only VASEK in disguise. He is obviously unsuited for marriage, and with the last stumbling block removed, MARENKA and JENIK are married amid general rejoicing.

Be sure to purchase the Columbia recording of Lee Hoiby's "Beatrice", on sale during the intermission, for only \$8.19, including tax. The libretto is available for \$1.00. This exciting opera, commissioned by WAVE, and directed by Moritz Bomhard, is a lifetime treasure, giving you hours of listening pleasure.

CHAMBER MUSIC SOCIETY, INC. (Affiliated with University of Louisville)

presents

THE VIENNA OCTET

ANTON FIETZ. Violin PHILIPP MATHEIS, Violin GUENTHER BREITENBACH, Viola ERNST PAMPERL, Bassoon NIKOLAUS HUEBNER, Cello

JOHANN KRUMP, Double Bass ALFRED BOSKOVSKY, Clarinet JOSEF VELEBA. French Horn

The Playhouse, Saturday, February 11, 1961, 8:30 P.M.

PROGRAM

Septet in E flat major, Opus 20......BEETHOVEN Adagio - Allegro con brio Adagio cantabile Tempo di Minuetto Tema con variazioni: Andante Scherzo: Allegro molto e vivace

INTERMISSION

Octet in F major, Opus 166......SCHUBERT Adagio - Allegro Andante un poco mosso Scherzo: Allegro vivace Andante con variazioni Menuetto: Allegretto Andante molto - Allegro

Colbert-LaBerge Concert Management 105 W. 55th Street, New York City

London Records

Last concert in the series - Adele Addison, Soprano, April 15.

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

ROBERT WHITNEY, DEAN

presents

THE UNIVERSITY CHOIR Walter Dahlin, Director

Annual Concert Tour

UNIVERSITY CHOIR TOUR, 1961 REPERTOIRE

In Ecclesiis (Double Choir, Brass Ensemble & Organ) Giovanni Gabrieli
Alleluia
Three Equali For Four Trombones Ludwig van Beethove
Achieved Is The Glorious Work (from the "Creation") Joseph Haydn Trombone Quartet
Echo Song Orlando di Lasso
Sweet Day Vaughan Williams
Five Songs, Op. 104 Johannes Brahms Nightwatch (No. 1) Nightwatch (No. 2) Last Happiness Lost Youth In Autum
Songs of the South
Minstrel Show (from Concert Suite for Four Trombones) Philip Greeley Clapp
Ricercar del Primo Tuono Palestrina Brass Ensemble
Rise Up Shepherd And Follow Arr. by Nathaniel Dett Set Down Servant

The University Choir was organized in 1956 and is open to all students of the University of Louisville. The Choir sings for various university functions and regularly participates in the presentation of one or more major works as guests of The Louisville Orchestra or the University Choral Union. This is the Choir's third annual tour.

CHOIR MENBERS

SOPRANO	ALTO	TENOR
Antoinette Booker	Jo Ann Baxter	Edwin Brand
Ruth Fossit	Patricia Buckner*	Bruce Brumley
Mary Anne Moore	Pauline Emerson	Lloyd Collins *
Margaret Morton	Ann Gilligan	Otto Feddern
Linda Owen	Ruth Hilton	Tom Giles *
Mary Helen Romine	Mildred Kemp *	James Jones *
Jamie Underwood	Mary Kruetzman	William Lippert
Grace Wieck	Phyllis Montgomery *	Charles Mallory
	Shirley Prow	Terry Sammons
	Alma Tillson	
BASS	Carol Weiss	
		ACCOMPANIST
John Albrecht *	BASS (continued)	and the same
Terry Cravens *		Nancy Hancock
William Hawkins	Louis Miller	mealess in atchedus
Kyle Lindsey	Naymond Thomas	TRUMPET
Hester Matthews	Billy White	
Charles Miller	and and and the String Country of	Billy Wich *

* Members of Brass Ensemble

ITINERARY

Feb.	1	Beechmont Baptist Church, Louisville, Kentucky
Feb.	2	Paoli Community High School, Paoli, Indiana
Feb.	2	Park Place Church of God, Anderson, Indiana
Feb.	3	Marion Senior High School, Marion, Indiana
Feb.	3	Young Men's Christian Association, Chicago, Illinois
Feb.	5	St. Pauls Church, Chicago, Illinois
Feb.	5	First Christian Church, Kansas, Illinois
Feb.	6	Community Unit School District No. 3, Kansas, Illinois
Feb.	6	Paris High School, Paris, Illinois
Feb.	12	First Unitarian Church, Louisville, Kentucky
Feb.	19	Douglass Boulevard Christian Church, Louisville, Kentucky
Feb.	24	University Rotunda, Louisville, Kentucky

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

ROBERT WHITNEY, DEAN

presenta

THE UNIVERSITY CHOIR

Walter Dahlin, Director

Annual Concert Tour

1961

Special Frogram FIRST UNITARIAN CHURCH 4:00 p.m. Sunday, Feb. 12, 1961

Palestrina	. Henry Furcell	Heinrich Schutz
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Ricercar del Primo Tuono (Brass Guintet)	Thou Knowest, Lord, The Secrets Of Our Hearts Henry Furcell	Christ. Be Thine The Glory
Ricercar del I Achieved Is Th	Thou Knowest,	Christ. Be Thi

Man That Is Born Of A Woman

Alleluia .

James MacDermid		
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•		
He That Dwellest In The Secret Place Of The Most High	Antoinette Booker, soprano	Nancy Hancock, organ

Anatol Liadoff

Henry Purcell

Three Equali For Four Trombones Ludwig van Beethoven	s (Double Choir, Brass Ensemble & Organ) Giovanni Gabrieli
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Trombone	Ensemble
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Arr, Nathaniel Dett Grace Wieck, soprano Rise Up Shepherd And Follow

. Arr. H. T. Burleigh Naymond Thomas, bass-baritone Sometimes I Feel Like A Motherless Child .

Arr. Robert Shaw Set Down Servant

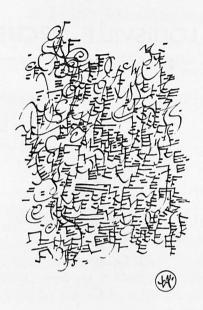
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care, Music, that knows no country, race or creed; But gives to each according How many of us ever stop to think of music as a wondrous link with God; Taking cometimes the place of prayer when words have failed us 'neath the weight of to his need.

* * * * * *

ITINERARY

Douglass Boulevard Christian Church, Louisville, Kentucky Community Unit School District Mo. 3, Kansas, Illinois Young Wen's Christian Association, Chicago, Illinois Beechmont Baptist Church, Louisville, Kentucky First Umitariam Church, Louisvillo, Kentucky Paoli Community High School, Paoli, Indiana Park Place Church of God, Anderson, Indiana Marion Senior High School, Marion, Indiana University Rotunds, Louisville, Kentucky First Christian Church, Ransas, Illinois St. Pauls Church, Chicago, Illinois aris High School, Faris, Illinois Fob.



1960 - 1961

The Louisville Orchestra

ROBERT WHITNEY, CONDUCTOR

24TH CONSECUTIVE SEASON

THE LOUISVILLE ORCHESTRA

ROBERT WHITNEY, Conductor

ALEXANDER TCHEREPNIN, Composer-Pianist

Program

Allegro

Grave

Allegro

PIANO CONCERTO NO. 2, OP. 22 (in one movement)

Alexander Tcherepnin

Vivo-Tema con variazioni-Allegro moderato-Presto-Prestissimo

INTERMISSION

Andante — Allegro, ma non troppo Andante con moto Scherzo. Allegro vivace Allegro vivace

Attend the STUB CLUB immediately after the Wednesday evening concert at the Arts in Louisville House, 519 Zane Street. Free coffee and cake — food and refreshments also available.

THE LOUISVILLE ORCHESTRA is available on Columbia Masterworks, Mercury and Louisville Orchestra labels

The Steinway is the Official Piano of The Louisville Orchestra and Alexander Tcherepnin

NOTES ON THE PROGRAM

By FANNY BRANDEIS

CONCERTO GROSSO IN F MAJOR

ANTONIO VIVALDI

Born in Venice, 1678 (?) — died in Vienna, 1741.

"Il Prete Rosso" he was called, this great Vivaldi, "the red Priest" because he had that red hair which we know, from Titian's paintings, was not unusual in Venice. He was ordained Priest in 1703, but from a letter that has been preserved it is known that in 1712 he "said Mass for the last time . . . on account of an infirmity that has burdened me since childhood." This is thought to have been a form of asthma.

So he was assigned to the Ospedale della Pietà — a "Home of Pity" in Venice, centuries old. This was a large institution for orphaned and illegitimate girls. What a boon for future generations! For there he had large numbers of students he taught and trained to perform his compositions, as Haydn had his performed under Prince Esterhazy, and Purcell in London, at the Chapel Royal and Westminster Abbey. An English traveler, Edward Wright, who was in Venice in 1720 left a description of the concerts at the Pietà: "Every Sunday and holiday there is a performance of music, vocal and instrumental . . . The organ parts, as well as those of other instruments, are all performed by the young women. . . Their performance is surprisingly goodl." An Anglo-Saxon statement compared to a Frenchman who described the music as "transcendant".

Vivaldi was not confined to Venice; he traveled to various cities in Italy and for several periods was in service to the German Prince of Hesse-Darmstadt, then reigning and living in Mantua. His music was profusely copied and circulated, and also much was printed and performed all over Europe. We know that Bach transcribed some of Vivaldi's compositions which he probably learned from the score.

Vivaldi was invited to Amsterdam in 1738 to take part in what was called a "spectacle", commemorating the centenary of the Theatre there. It was a long journey by coach from Venice, and he composed a splendid Concerto Grosso for the occasion and for his dual role, composer-conductor. His fame was at its apex. But in spite of earning a considerable fortune "his inordinate extravagance caused him to die poor in Vienna", as a contemporary wrote. This was three years after Amsterdam. He was buried there in a cemetery for indigents. So was Mozart.

The vast number of his Concerti Grossi is overwhelming — 454; in addition there are Sonatas, long choral works and operas. Perhaps it is an exaggeration to say that all are masterpieces, but who has heard a composition by Vivaldi that is not a work of genius?

The Concerto Grosso played at this concert is unique. The Concertante (solo instruments) consists of solo violin, two oboes, two horns and one bassoon. The silver tones of the horns against the *pianissimo* sound of the strings, and the rhapsodic phrases of the solo violin distinguish the first Allegro. The slow movement is in 12/8, that gently

swinging rhythm that is so calming; it is scored for *Violino Principale*, strings and cembalo. The other solo instruments re-enter in the third movement and again the mingled sounds speak joyously.

PIANO CONCERTO NO. 2, OP. 22

ALEXANDER TCHEREPNIN

Born in Leningrad, 1899 — now living in Chicago.

The Composer sent the following Program Notes, compiled from Notes by John N. Burk for the Boston Symphony Orchestra and Felix Borowski for the Chicago Symphony.

"The Concerto is based upon the nine step scale, introduced by Tcherepnin, which is together with the polyphonic proceeding of Interpoint, the characteristic feature of his musical speech. When taken from A the nine step scale reads: A, B flat, C, C sharp, D, E, F, F sharp, G sharp, A, and has the major-minor triad as fundamental chord.

"The Piano part is written in a transparent style, polyphonic rather than chordal.

"The Concerto is in a single movement in a widely enlarged classical sonata structure.

"The trumpets announce the extensive principal theme; the rhythm changes from a four quarter to a three-quarter beat and the piano introduces a still longer second theme of lyric character. At the beginning of the Development section the two themes in quadruple and triple beat are combined. Then a modification of the principal theme (in D minor) is stated by the cello solo (Andantino, unaccompanied) and becomes a subject for twelve variations. The first four are for piano solo; the fifth and sixth are in two part canon; the seventh is a transposition of the theme into the nine-step scale tonality; the eighth is a Presto in 9/4; the ninth is a molto animato in 8/4; the tenth, maestoso, is a cantilena of strings in unison, with piano embellishments; the eleventh is a contrapuntal continuation; the twelfth a three-part counterpoint on a D pedal; the "postlude" is a cancrizans for horn solo. The development continues by using the modified principal theme alternately in cancrizans and direct way—thus building a bridge that leads into the Recapitulation. A lyrical climax, based on the subordinate subject, precedes a largely developed coda, which, in constantly accelerated movement brings the concerto to an end."

SYMPHONY NO. 7 IN C MAJOR

FRANZ SCHUBERT

Born in Vienna, 1797 — died there, 1828.

It was Robert Schumann who found the manuscript of Schubert's C Major Symphony. He told the following story in his publication "Neues Zeitschrift fur Musik." When visiting the grave of Schubert, ten years after his death, he longed to meet someone close to him. "On my way home", he wrote, "I remembered that Schubert's brother, Ferdinand, to whom he had been much attached, was still living. I looked him up, and found that he resembled Franz . . . He knew me because of the

veneration for his brother, which I have so often publicly expressed; he told me and showed me many things. . Finally he allowed me to see those treasured compositions of Schubert's which he still possessed. The sight of this hoard of riches thrilled me with joy; where to begin, where to end! Among other things he drew my attention to the scores of several symphonies, many of which have never as yet been heard but were shelved as too heavy and turgid . . Who knows how long the symphony of which we are speaking (the C Major) might have lain buried in dust and darkness, had I not arranged with Ferdinand Schubert to send it to the directorate of the *Gewandhaus* concerts in Leipzig." Mendelssohn, the conductor there, arranged for its immediate performance, in 1838. The first one in this country was in Boston, in 1852.

The tragedy for composers in not hearing their compositions performed touches us never so cruelly as with Schubert, and it is particularly difficult to understand why the Viennese had no appreciation of his music. Now its incomparable tenderness and strength is held higher than at any time since his death. To try to analyse why his melodies are so beautiful is to try to probe the mystery of genius. As great poets use words which are our everyday tools of language, so the intervals in a Schubert melody are the ones any fifth-rate composer might use; appealing as it is, his harmony has no sharp originality, his rhythms, for all their ingenuity, are not markedly unusual. Other composers have yielded to that pliant merging over of major into minor, others have built climaxes that dissolve into romantic dreams. Yet an ineffable spirit pervades everything he wrote. "My productions are the outcome of my understanding and my pain", Schubert wrote, with his simple acceptance, so infinitely touching — more tragic than any railing against Fate, and perhaps one secret of his music is that it summons our natural response to all that is truly spiritual and deeply human.

Schumann speaks of "the heavenly length of the symphony, like that of a thick novel in four volumes", yet did not mention a device of Schubert's that underlines this analogy, the use of a basic motive A, B, C, in the second bar of the Introduction, and heard in each movement, subtly incorporated into the chief themes. Less explicit, but also unifying the work, is its tremendous dynamic force which, with the exception of the *Andante con moto*, drives forward with the same energy Beethoven injected into his Seventh Symphony. And Schubert's *Andante* has an affinity with the *Allegretto* in the Beethoven, through its steadily moving rhythmic pattern of balanced even notes in the accompaniment, though he endowed the melody with a fluidity that Beethoven denied his.

SEVENTH PAIR SUBSCRIPTION CONCERTS — 1960-61

Wednesday Evening, March 8 at 8:30 p.m. Thursday Afternoon, March 9 at 3:00 p.m.

MARIA STADER, Soprano

Concertino	Robert Whitney
Three Songs	
Symphony No. 4	Mahler

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Concertmaster

*Richard Skerlong

Asst. Concertmaster

Walter Toole

Ruth Scott French

Harold Wich

Katherine S. Lurton

W. A. Ament

Joseph H. Klan

Rubin Sher

Mary Catherine Klan

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Jarrett Fankhauser

Principal

Betty J. Olliges

Laurane Thorn

Murray Grodner

FLUTE

Francis W. Fuge

J. Thomas Jackman

Ruth Hilton

PICCOLO

J. Thomas Jackman

OBOE

Carolyn Hauptman

Albert Asch

ENGLISH HORN

Albert Asch

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James Livingston

Jack Crutcher

BASS CLARINET Walter Viohl

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^{*}Members of The Louisville String Quartet

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC Preparatory Department

Gardencourt

February 18, 1961

10:30 a.m.

Bourree

Handel

Leslie Kalkhof, violin (R. Skerlong accompanist, Mary Quillen (Anderson)

Ballade

Burgmuller

Rebecca MacDonald, piano (Graves)

Arioso

Bach

Malinda Spaulding, cello (G. Whitney) accompanist, Graeme Gilmore (D. Owen)

Sonatina in G Moderato Romanze

Beethoven

Nancy Carter, piano (White)

Prayer

Kroll.

William Quillen, violin (R. Skerlong) accompanist, Mary Quillen, piano (Anderson)

Steinway Piano

This is the minth recital during the 1960-61 season; the next recital will be held Saturday, March 11, at 10:30 a.m.

THE HATTIE BISHOP SPEED MUSIC ROOM

of

THE J. B. SPEED ART MUSEUM

Endowed Concerts

1960-1961 SERIES



Arthur Ferrante

and

Louis Teicher

Duo-Pianists

Woman's Club Auditorium February 27, 1961 8:30 P. M.

PROGRAM

I

Sicilienne Johann Seb. Bach-Maier (1685-1750)

The Sicilienne of Bach, transcribed for two pianos by Guy Maier, has a devotional quality, and creates an atmosphere of pastoral simplicity.

Toccata and Fugue in D Minor . . . Joh. Seb. Bach-Philipp

It is not surprising that the organ works of Bach have long attracted the attention of pianists, not only for their opportunities of technical display, but also because Bach's genius as a composer attained a most perfect expression in his organ music. One of the first to transcribe some of the finest of the organ works was Liszt, and his example has been followed by many others. The word Toccata stems from toccare, to touch, and is given to works devised to exhibit the performer's touch upon his instrument. Bach took this form and raised it to its height.

The Toccata and Fugue in D Minor is fiery and rhapsodic, with freshness and vitality of invention, dazzling bravura passages and great chordal masses of titanic breadth and power. The Fugue is based upon a subject whose melodic form is outlined by swirling and broken harmonies. Later in the composition, Bach works back to the mood of the Toccata and ends in a Coda of gigantic strength and overwhelming majesty.

II

Variations on a Theme by Joseph Haydn Johannes Brahms (1833-1897)

Brahms, beginning with a theme of great nobility, presents every facet of romantic emotion ending in a passionate outburst of utmost grandeur.

The first variation has an intricate rhythmed tracery which is woven above strong, marked phrases. In mood it is pensive and softly animated. The second has the character of a gypsy dance elaborated against decorative passages. It is marked Allegretto. The third is pensive in mood, full of warm inspiration; in movement, tranquil and flowing. The fourth is melancholy in mood; the melody is dolce e simplice, and toward the end is heard in double octaves. In the fifth there is an inversion of the initial three-note figure of the theme. The whole variation is lighthearted and fantastic, laughing and romping in tone. The sixth is in scherzo form with staccato rhythm. The seventh has the rhythm of the Siciliano and is like a delicate idyll. In the eighth the theme is inverted and the variation has an air of soft-footed mystery. The Finale is in itself a new and independent little set of variations. It is developed with extraordinary ingenuity and works up to a triumphant climax. A figure resembling a great bell tolling the call to benediction ends the work.

Allegro energico
Andante sostenuto
Allegro agitato assai
Andante, Allegro trionfante

Played without pause

Franz Liszt is one of the greatest figures in the history of music. As a pianist he is pre-eminent, and in his compositions for the piano he revolutionized the technique for that instrument. He loved the magnificent, the splendid and the fancifully decorative, and these qualities characterize his compositions for the piano. He delighted in writing compositions involving technical demands which were the consternation of his confreres, but which he executed with ease. His complex developments, however, give way at times to melodies of utterly simple, yet haunting beauty.

This Concerto was expressly written as a solo piece for two pianos with orchestral accompaniment. It is being performed in honor of the 150th anniversary of Liszt's birth.

INTERMISSION

IV

> Prelude Rustique Final

The composer of this piece is one of the group of "six" representing the French leaders of the modern movement in music, in which Honegger and Milhaud are also included. Poulenc has a satirical quality in much of his work and leans toward rather daring harmonies. Musically this Sonata for two pianos is attractive, always clear-cut, piquant and melodious and shows the characteristic French facility for extraneous modulation with its ultra modern harmonic effects.

This is one of the best-known of the set of piano pieces called Goyeseas by Granados. These pieces were suggested by pictures of the famous Spanish painter, Goya. In this work the sorrowful, passionate song of the maiden is answered by the roulades and trills of the nightingale.

Paraphrase on "Vienna Life" Ferrante & Teicher

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC SYMPHONIC BAND

Leon Raper, Conductor James Livingston, Clarinet Soloist Robert Tucci, Tuba Soloist

PROGRAM

Marche Militaire Française

C. Saint-Saëns arr. Lake

Nordic Symphony
Andante

Howard Hanson arr. Maddy

Death and Transfiguration

Richard Strauss arr. A. A. Harding

Concertino for Clarinet, Op. 26 C. M. Weber James Livingston, Clarinet Soloist

Hungarian March from Damnation of Faust H. Berlioz arr. Leonard Smith

INTERMISSION

Divertimento for Brass and Percussion Overture

Karel Hüsa

Scherzo Song

Slovak Dance

Komm, Susser Tod

J. S. Bach arr. Leidzen

Concerto for Horn, Op. 11
Allegro

R. Strauss arr. James Eversole

Robert Tucci, Tuba Soloist

St. Francis of Assisi

R. L. Moehlmann

Prelude and Dance

Paul Creston

This concert is dedicated to the memory of Brooke Griffith, who was a beloved member of this band

Tuesday, February 28,1961 8:00 p.m. The Playhouse Belknap Campus University of Louisville

THE LOUISVILLE STRING QUARTET

Paul Kling, Violin

Richard Skerlong, Violin

Virginia Schneider, Viola

Grace Whitney, Cello

PROGRAM

Quartet, Op. 64, No. 5 . . Haydn Quartet No. 1, Op. 8 . . . Husa Italian Serenade Wolf Quartet Op. 67 Brahms

Columbia Auditorium

March 2, 1961

8:30 p.m.

Presented by the Music Group of the University of Louisville Women's Club.

Benefit School of Music Scholarship

PROGRAM

QUARTET IN D MAJOR, OPUS 64, NO. 5 JOSEF HAYDN Allegro moderato (1732-1809)

Adagio cantabile

Menuetto (Allegretto)

Finale (Vivace)

It is not known how many String Quartets Haydn wrote; he listed 83, but he included some transcriptions and omitted a dozen early ones. In 1932 a Quartet came to light, now known as No. Zero - how else designate a predecessor of Opus 1, No. 1? Others may still be found in libraries and private collections.

The simplicity of those early quartets has its own appeal, though compared to the later ones, complicated, subtle and emotional, they may seem immature. But the Spring Beauty and the Anemone have their own grace, though they differ so from the intricate and flaunting Begonia and Gladiola.

Opus 64, No. 5 takes its nickname "The Lark" from the soaring passages for the first violin, in the opening movement, but the whole Quartet at Heaven's gate sings. The ADAGIO is one long song, thoughtful without a tinge of sadness; the MENUETTO is more a peasant dance than a courtly one, anticipating Beethoven's "Scherzos" with its strong accents and vigor. The FINALE flies along vivaciously to one of those "surprise" endings Haydn enjoyed. The swift flight seems over, the last chords played but there is one more fling of the theme, piannissimo, before the true final breathless cadence.

Moderato molto

Allegro

Critics and composers were impressed by this first Quartet by Karel Husa when it was introduced at a Contemporary Music Festival in Brussels in 1950. It is an arresting composition. This is one of three criteria set up by a New York critic in listening to new music. Does it hold your attention? Do you grasp any distinguishing characteristics? Do you remember it afterwards?

The dark ADAGIO introduces a theme from which the main subject of the headlong ALLEGRO is evolved. It is the expressive melody sung "cantabile" by the viola in the beginning of the slow movement that is most memorable. The viola is joined by the other instruments, interrupting with emphatic force, but the song is resumed, becomes impassioned, and then sinks to a quiet ending.

In the ALLEGRO it is easy to grasp a "distinguishing characteristic", as there is an Eastern European quality here: it opens in a Csech Polka drythm - not a danceable Polka, as the tempo is like a whirlwind. This rhythmic pattern is changed and the music suggests early Stravinsky. The last part is exciting, especially in the build-up of the Coda.

ITALIAN SERENADE

HIGO WOLF (1800-1903)

Hugo Wolf had a most tragic life; he fought for recognition and against poverty, supporting himself as music critic on a Viennese paper. At the age of 37 he was committed to a Mental Hospital, and there he remained until his death, six years later.

He composed hundreds of songs, songs in which the piano part is as important as the voice, and few other works, besides a large orchestral Tone Poem and the "Italian Serenade." This was planned originally for orchestra, but emerged as a String Quartet.

Perhaps only Schubert and Mozart equalled Wolf in probing the depths of tragedy and mounting to heights of gaiety in song-writing, and of the three, Wolf was the most audacious in his merriment. The "Italian Serenade" is in this vein. It is said he used an actual Italian folksong for one of the melodies, but it is a mistake to be even faintly academic about the Serenade. Listen to it smiling, with the rare enjoyment of hearing in the concert hall music expressly written to give pleasure.



UNIVERSITY OF LOUISVILLE

SCHOOL OF MUSIC

PRESENTS

GRACE WIECK, Soprano (pupil of Fletcher Smith)

Cloyd Stratton, Piano

Gardencourt

MARCH 4 February 25, 1961

8:30 p.m.

(Given in partial fulfillment of the requirements for the degree of Bachelor of Music.)

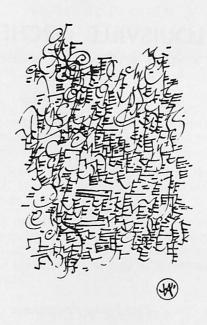
PROGRAM

T

Madrigal Vincent D'Indy No one had ever lovelier features, a whiter neck, more silken hair, a nicer waist, then my Lady of the gentle eyes! No one had ever lips more smiling, a chaster bosom, a voice of sweeter meaning, white little teeth like shining pearls; no one was ever lovelier to the sight, no one besides my Lady of the gentle eyes.

When the new season will come, we two shall go my lovely one, to gather lilies-of-the-valley in the woods and to hear the blackbirds whistling. Spring has come, my lovely one; this is the blessed month for lovers; come then to this mossy bank to talk of our glor ious love, and tell me with your voice so sweet, Forever! Straying from our path let us put to flight the hidden rabbit and buck; then, homeward, entwining our fingers to make a basket, let us return, carrying wild strawberries.

\mathbf{H}
Frauenliebe und Leben
Seit ich ihn gesehen
Since first I beheld him, I see him only, and all else is colorless.
Er, der Herrlichste von allen
He, the noblest one of all!
Ich kann's nicht fassen
I cannot believe it! That he should have chosen me from all others.
Du Ring an meinem Finger
Thou ring upon my finger, thou hast taught me how blest by love one may be
Helft mir, ihr schwestern
Help to adorn me sisters! Make me lovely to become his bride today.
Süsser Freund, du blickest
Dear one, thou lookest so wonderingly at me. Let me tell thee my joyous secret!
An meinem Herzen
Here on my heart, here on my breast! No joy on earth is dearer than this.
Nun hast du mir den ersten Schmerz getan
Now hast thou given me my first sorrow, for you sleep in death. I have
loved and have lived. Now I live no more.
m
Slumber Song (from "The Rape of Lucretia") Benjamin Britten
Heart, We Will Forget Him
The Celestial Weaver
A Feast of Lanterns
IV
Tatiana's letter scene (from "Eugene Onegin") Tchaikovsky



1960 - 1961

The Louisville Orchestra

ROBERT WHITNEY, CONDUCTOR

THE LOUISVILLE ORCHESTRA

ROBERT WHITNEY, Conductor

MARIA STADER, Soprano

Program

CONCERTINO Robert Whitney
Allegro
Adagio
Tempo di Menuetto
Allegro vivace

First Public Performance

THREE SONGS Mabler

"Wo die schönen Trompeten blasen" (Where the shining trumpets blow)

"Ich atmet einen Lindenduft"
(I breathed the linden's fragrance)

"Ich bin der Welt abhanden gekommen" (I have become lost to the world)

INTERMISSION

Bedächtig. Nicht eilen. In gemächlicher Bewegung Ruhevoll (Poco adagio)

Sehr behaglich

Attend the STUB CLUB immediately after the Wednesday evening concert at the Arts in Louisville House, 519 Zane Street. Free coffee and cake — food and refreshments also available.

THE LOUISVILLE ORCHESTRA is available on Columbia Masterworks, Mercury and Louisville Orchestra labels

The Steinway is the Official Piano of The Louisville Orchestra

NOTES ON THE PROGRAM

By FANNY BRANDEIS

CONCERTINO

ROBERT WHITNEY

Born in Newcastle-on-Tyne, England, 1904 - Now living in Louisville.

Mr. Whitney has kindly and appropriately written the following comments on his "Concertino":

"My 'Concertino', as its diminutive title would indicate, is made up of four brief movements, simple and direct in style and light-hearted in character. A polyphonic texture prevails and a liberal use is made of solo instruments somewhat in the *concertante* style. The whole piece harks back in spirit to an earlier time.

"The opening Allegro is in the ancient *ritornello* form, the Adagio is a florid instrumental song, the Tempo di Menuetto makes a bow to the rococo and a lively rondo brings things to a conclusion.

"The Concertino's only purpose, I fear, is to gratify the author's pleasure in indulging in the sheer fun of manipulating musical materials that have caught his fancy. These materials, as a matter of fact, have been in his mind for a long time but have only recently taken shape in this Concertino. He will be deeply gratified if any others share his pleasure in this indulgence."

GUSTAV MAHLER

Born in Kalischt, Bohemia, 1860 — died in Vienna, 1911.

No genius is a comfortable, simple person, but few have been as complicated, ambivalent and tormented as Gustav Mahler. His early childhood contributed to many of these complexities, as Sigmund Freud later confirmed, after Mahler consulted him in 1910.

Born a Jew in an area of Austria, now Czecho-Slovakia, his family was confined to the Ghetto, scorned by the German inhabitants. Mahler's father was a brute, subjecting his wife to physical violence, arousing fear and hatred in his children. There were twelve — five died of diphtheria. There was no end to their poverty, and when, at fifteen, Gustav went to Vienna as a piano student (for he anticipated a future career connected with the piano) he had a struggle to support himself, a struggle eased by a generous and understanding teacher, who recognized the boy's gifts.

He proved himself easily and obtained his first conducting post when he was twenty, in 1880. Within fifteen years he rose to a position in Vienna as Administrative Director and Conductor of the Opera and of the Philharmonic Orchestra, one that has only been equalled in our day by Toscanini, though Mahler died at fifty-one.

He left strangely contradictory accounts toward his conducting — sometimes referring to his work as a bondage, sometimes as a great experience. He wrote Bruno Walter from New York, in 1909, "When I hear music — even when I am conducting it — I hear quite definite answers to all my questions, and am wholly clear and sure. Or, in reality, I seem to feel quite clearly that they are not questions at all."

He tried to escape from the nightmare of his childhood and his inner conflicts by three means: he became a devout Roman Catholic, he developed a feeling for Nature that was almost Pantheistic — conceiving Nature as the antidote for Man and his miseries, and he immersed himself in folklore.

Every summer, freed from conducting duties, he composed. His earlier compositions were songs, with piano or orchestra; his First Symphony was composed in 1888,

the Fourth in 1900. After that, as Bruno Walter wrote, "He moved from folklore to classic poetry". As the songs and the Symphony heard at this concert belong to the pre-1900 period, we must consider "Des Knabes Wunderhorn" ("The Boy's Magic Horn") which so deeply influenced him.

About 1810 Ludwig von Arnim and Clemens Brentano published an anthology of folk poetry by that name. It is a counterpart of Grimm's "Fairy Tales". As an aside, it is interesting and not too irrelevant to say that Ludwig's sister was the famous Bettina von Arnim, who entranced both Goethe and Beethoven, and that she married Brentano.

Mahler discovered this volume soon after he had completed his First Symphony and for many years the poems held a dominating fascination for him. He set them to music separately, as vocal sections in his Symphonies and in a collection called "Des Knabes Wunderhorn" for voice and orchestra. The poems express all moods; some are touching, even tragic, some pious, or they are droll and fanciful. All appealed to him, he set all types successfully. Freud, in a statement published after Mahler's death, wrote, "In Mahler's opinion the conjunction of high tragedy and light amusement was inextricably fixed in his mind and the one mood invariably brought the other with it." His ambivalence, again.

WO DIE SCHOENEN TROMPETEN BLASEN — ("WHERE THE SHINING TRUMPETS BLOW")

The poem is from "Des Knaben Wunderhorn". The text is an exchange of ardent words between a soldier and his loved one. She asks, "Who stands without and softly knocks to wake me?" He reveals his identity and begs admittance. She welcomes him in, and as they speak, she weeps to hear the nightingale, he comforts her, assures her he will return but must ride to the War, where in far lands, the shining trumpets blow.

It is the recurring calls of horns and trumpets that mark the song, but they do not overshadow the heart-breaking music that expresses the sad plight of the parting lovers. The final calls, *pianissimo*, seem to come from that far land and make the reunion impossible.

The next songs set to music two poems of a romantic German, Friedrich Rückert (1788-1866); his work appealed to Mahler who unfailingly responded to the poignancy of this type of poetry.

ICH ATMET' EINEN LINDENDUFT -

("I BREATHED THE LINDEN'S FRAGRANCE".)

"In the room there stood a branch of Linden, an offering from a beloved hand. How sweet was the fragrance of the Linden, the branch you gently broke. I breathe softly, surrounded by fragrance — the fragrance of love."

The simple, touching melody has an orchestral background, thinly scored; violins proceed with uninterrupted passages of even eighth notes, a counter melody, dolce ed espressivo, accompanies the voice but does not detract from the importance of the vocal line.

ICH BIN DER WELT ABHANDEN GEKOMMEN — ("I HAVE BECOME LOST TO THE WORLD".)

"I have become lost to the world where I used to spend much time; it has heard nothing from me for so long it might believe that I have died. I am indifferent to the world. I do not care if it thinks I am dead, for truly, I have died to the world, to its noise, and rest in a quiet region: I live alone in my heaven, in my loves, in my song."

This is a song without a climax; emotional intensity makes the contrasts without dynamic changes, but it is moving in its quietness and the imaginative orchestration.

SYMPHONY NO. 4, IN G MAJOR

The Fourth Symphony is a Fairy Tale. The abounding melodies are simple, sweet, playful or tender; nothing conflicts with the unreal, the insubstantial character that fills the work. There is a German word, *Schlaraffenland*, which we might call the Never-Never Land, and the Symphony pictures it.

The very first bars set the stage; in an incredible way Mahler has the flutes imitate jingle bells, and these gay bars return again and again, chattering through the melodious themes and their development and rearrangement. On the third bar the violins enter with the melody most used.

The next movement, a mild *Scherzo* is in Ländler rhythm, a dance that was the predecessor of the waltz. Mozart, Beethoven and especially Schubert composed this peasant dance, but Mahler was the first to incorporate it into a Symphony. Against the background of this charming music a solo violin goes its own way. Here is a representation of one of the fantastic concepts of the late Middle Ages — Fiddling Death unrecognized in the midst of a pleasant gathering.

The Third Movement is the only time Mahler used a Theme and Variations in his symphonies. The warm melody of the theme is played by the cellos in high register. The music is so romantic, the color so pastel, that even here the fairy tale feeling persists. And this is again an evidence of his genius. The idyllic slow movement is a bridge; it is in the last movement that he reaches the true *Schlaraffenland*, with its plentitude of delicious food.

The Finale is for voice and orchestra, balanced in perfect ratio. The poem is from "Des Knabes Wunderhorn" and describes Heaven as a gay and happy place, where Saints and Angels enjoy themselves, feasting and dancing. There are only three times that the music "Suddenly holds back" (*Pöltzlich zuruckhalten*), and each time the notes are the same as the singer tells of important facts: these are, "St. Peter in Heaven looks on", "The Angels are baking our bread" and "St. Martha will be our cook". After each of these deliberate announcements the winds break in with the merry jingle bells that open the Symphony. The last bars are very soft for the words, "Angel voices encourage our spirits and joy awakens all."

MARIA STADER

Miss Stader was born in Budapest, but was trained and lives now in Switzerland. She won a first prize in an International Competition over twenty years ago. Her first appearance in this country was in 1953, but it was her performances with Bruno Walter in works by Mahler, a few years later, that established her position here.

FINAL PAIR SUBSCRIPTION CONCERTS — 1960-61

Wednesday Evening, March 29 at 8:30 p.m. Thursday Afternoon, March 30 at 3:00 p.m.

LEON FLEISHER, Pianist

Suite Archaique Arthur Honegger
Piano Concerto No. 4 in G Beethoven
Magnificat Alan Hovhaness

Audrey Nossaman; Elizabeth Johnson; James King; Richard Dales University of Louisville Choral Union

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W. A. Ament

Joseph H. Klan

Rubin Sher

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Albert Asch

ENGLISH HORN

Albert Asch

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James Livingston

Jack Crutcher

BASS CLARINET

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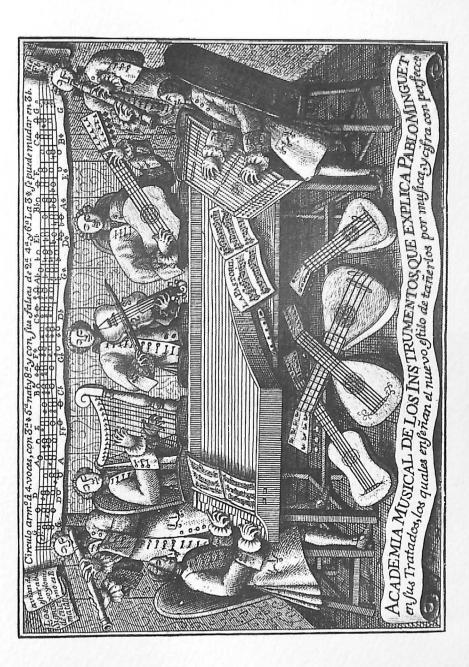
William M. Hawkins

^{*}Members of The Louisville String Quartet

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

STUDENT CONVOCATION

Gardencourt	1:00 P. M.	March 9, 1961
	PROGRAM	
Violin Concerto No. 5 First movement		Mozart
	une Noble McCoy, violin (Kling) ayle Lovette, piano	
Sonata Op. 15 . First movement		. Paul Juon
	Gwyn Decker, viola (Kling) Gayle Lovette, piano	
Introduction and Toc	cata	. Walond
	B. T. Kimbrough, organ (Hopper)	
Das Alte Jahr Vergan, In Dir Ist Freude .		Bach Bach
	David Doran, organ (Hopper)	



Frontispiece from Minguer, Reglas v advertencias cenenales. Madrid, 1752.

FOUR ARIE AND CANZONETTE Oratio Vecchi Venice, 1590

Che Fai, Dori, Che Pensi
"What are you doing, Dori,
What do you think,
Shall I nevermore be in peace?
Peace and joy you shall have...
O tell me when? ... "

Non Vuo Pregare
"I will not pray to one that does not hear me
For my fairest is deprived of love.
She mocks love, alas . . ."

Amor Opra Che Puoi
"Love, you can make my content eternal
And make me joyful for ever . . .
Love, let her acquaint your sweet pleasures
And let her learn them from me . . "

So Ben Me Che Ha Bon Tempo
"I know who passes a pleasant time
Alas . . . I may not reveal it.
O, if I could tell
Who comes, who goes, who stays . . ."

THREE ELIZABETHAN PIECES FOR LUTE . . John Dowland London, 1605

Allemanda Englessa Pavane: "Lachrimae Antiquae" Galliard: The King of Denmark

FOUR FLEMISH SONGS

Con lagrime e sospir . . Adriaen Willaert Venice, 1536

"With tears and sighs
Too much ardor appears in my heart. . .
O sweet and blessed knot
Which makes me rejoice in my servitude."

Verstandige, handige en vol trouw
Adriaen Valerius

"Be he thanked, Haarlem, 1626

The one who full of faith and courage

Has broken the chains

That imprisoned our country."

Aymer est ma vie

Clemens non Papa Leuven, 1553

"Love is my life
Despite envy I have chosen a friend
According to my fantasy . . .
When it will please God
Love is my life."

Als ick u vinde (H. Waebrant)

Emmanuel Adriaenssen

"When I see you again Antwerp, 1584

With your spinning-wheel,

With your beautiful hands

And your red cheeks,

Then I know I am bewitched by you."

TNTERMISSION

SUITE OF FRENCH COURANTES Denis Gaultier
Paris, 1652

Cléopatre Amante Junon ou la jalouse La Consolation FOUR ARIE AND CANZONETTE Oratio Vecchi Venice, 1590

Che Fai, Dori, Che Pensi
"What are you doing, Dori,
What do you think,
Shall I nevermore be in peace?
Peace and joy you shall have...
O tell me when? ... "

Non Vuo Pregare

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With your spinning-wheel,

With your beautiful hands And your red cheeks, Then I know I am bewitched by you."

INTERMISSION

SUITE OF FRENCH COURANTES Denis Gaultier
Paris, 1652

Cléopatre Amante Junon ou la jalouse La Consolation FOUR FRENCH COURT SONGS Adrian Leroy Paris, 1571

Quand ce beau Printemps je vois (Ronsard)
"When I see beautiful Spring

I see earth and streams grow young again. . . . I see all the beauties it borrows from my lady."

Quand le Gril Chante
"When the cricket sings to the sound of the
gringoulin
Madam says they are calling Martin.

Hark, Martin - Come hither, Martin - Up, Martin."

La Terre Naguere Glace (Desportes)
"The earth that was covered with ice is now green.
Its bosom adorned with flowers...
I see nothing but darkness
I hear nothing but mournful lamentations."

J'ai bien mal choisi . . .
"I was wrong, it seems, to choose for a friend
One so young for me . . . 0 coward friend,
only half friend
Never did I love him and never did I never love
him."

SUITE NO. 3 FOR LUTE IN G MINOR J.S.Bach
MS, Bibliotheque Royale
Allemande
Courante
Sarabande

Gavotte

"DIANA", CANTATA FOR ONE VOICE

Nicholas Bernier

Recit. Chaste Diana sees Paris, 1706 Cupid and the gods of Cythere asleep. She speaks the following words which they do not hear:

Air serieux - Vous par qui tant de Miserables Sleep, relentless loves, Let the world rest Let us provide for the world's rest By destroying their odious arrows.

Recit. She draws closer without noise and breaks the perfidious arrows. All the gods of the forest hail her and claim their joy with the following words:

Air gay - Quel Bonheur, Quelle Victoire Fortune -- Victory Triumph -- Glory The loves are disarmed.

Recit. Cupid awakes, finds an unbroken arrow and wounds Diana; he is avenged.

Air tendre - Respectons L'amour
Respect love while it sleeps
It is vain to destroy all his arrows
If we know not which one he keeps
for us.

The thorough-bass has been realised by MTCHEL PODOISKT

Records: Archive

La Boite a Musique

Contrepoint

Hermes Period

THE UNIVERSITY OF LOUISVILLE

PRESENTS

MICHEL PODOLSKI, LUTENIST and CHRISTIANE VAN ACKER, MEZZO-SOPRANO

in a recital of Lute Music and Lute Songs ranging from Music of the Golden Age of Spain to Elizabethan England and from French Court Dances and Chansons to Bach's Suite No. 3 for Lute.

DATE Friday, March 10, 1961 at 8:30 P.M.

PLACE The Playhouse, Belknap Campus

TICKETS

Reserved seats, Center Section,
first five rows: \$2.00 (tax incl.)
Unreserved seats: \$1.25 (tax incl.)
Student tickets: \$.75 (tax incl.)
(Open to all Louisville students)

Please make checks payable to: UNIVERSITY OF LOUISVILLE and mail with a stamped, self-addressed envelope to:

Gerhard Herz, Dept. of Music History University of Louisville Louisville 8, Kentucky

Tickets can also be obtained from Mr. Maurice Laney, and the members of the Music Fraternity, Sigma Alpha Iota.

Those who enjoyed the concert of lute and guitar music by Julian Bream earlier this season will be particularly interested in our concert on March 10.

Mr. Podolski's contribution to lute playing and research in lute music has been described by Professor Charles Van den Borren, president of the International Society of Musicology as follows:

"Michel Podolski was born in Brussels in 1928. His many interests -- science, agronomy, and the plastic arts -all finally yielded before music, and he specialized in the exhaustive study of the lute and its literature. He has spent a great part of his time cataloguing and transcribing lute music in many public libraries. In addition, he is a practising musician, holding first place in that small rare circle that qualifies as masters of the complex art of lute playing. The increasing interest which has recently surrounded the lute is due in large measure to the scholarly efforts and technical excellence of Michel Podolski who has brought into shining evidence the exquisite timbre of the instrument as well as the charm of its literature. Also, he has belonged for over fifteen years to Pro Musica Antiqua under the direction of Safford Cape. One may almost say that he has been brought up in this organization which is justly famous on two continents for its authentic, vital, and tasteful presentations of early music. Since the lute, either alone or in consort, is of prime importance in their performances, Mr. Podolski has been an essential part of that wonderful ensemble."

At the University of California at Berkeley, the joint recital of Mr. Podolski and Miss Van Acker, this February, was announced as follows:

"Mr. Podolski and Miss Van Acker are the foremost interpreters of 16th and 17th century lute music, and the most thorough scholarship underlies their flawless musical execution. To hear this extraordinary duo will be a rare musical experience as those who have heard them either in concert or on recordings will testify."

Christiane Van Acker and Michel Podolski record for:

Archive, Period, Contrepoint and Boite a Musique

SCHOOL OF MUSIC	
presents	
	CAROLE JORDAN, Soprano (student of Fletcher Smith)
	Samuel Hodges, pianist
Gardencourt	
March 11,	
1961	
8:30 p.m.	
(Given in partial fulfillment of t	he requirements for the degree, Bachelor of Music.)

UNIVERSITY OF LOUISVILLE

PROGRAM

Ι

Salve Regina .				. Pergolesi
Salve Regina				
Ad Te Clamamus				
Ad Te Suspiramus				
Eia Ergo				
Et Jesum Benedictum				
O Clemens, O Pia				

ΙI

Fetes Galantes . En Sourdine	•	•	•	Debussy
Fantoches				
Clair de Lune				

Aïr de Lia from "L'Enfant Prodigue" . . . Debussy

INTERMISSION

III

Befreit
Ständchen
. Strauss
Ruhe, meine Seele
Cacilie

IV

Sure On This Shining Night

Nuvoletta

. Barber

Sleep Now

I Hear An Army

STEINWAY PIANO

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC Preparatory Department

March 11, 1961

Gardencourt		10:30 a.m.
Hickory Dickory Dock Blow the Man Down		English America
	Bruce Coe, piano (Wagner)	
Sam the Sailor Elfin Pranks		Clark Library Clark Library
	Gloria Barnes, piano (Wagner)	
A Little Joke Quick March		Kabalevsky Kabalevsky
	Nancy Sanneman, piano (Wagner)	
Minuet		Haydn
	Kathy Lyon, piano (Wagner)	
Wild Horseman Hopping		Schumann Kabalevsky
	Timothy Ascolese, piano (Wagner)	
Minuet and Trio K. 1 2 Waltzes Op. 9 B		Mozart Schubert
	Patricia Spoerl, piano (Wagner)	
Moonlit Meadows, Op. 65, No Tarantella, Op. 65, No. 4	• 12	Prokofieff Prokofieff
	Mary Wilanna Smothers, piano (Anderson)	
Folk-song, Op. 12, No. 5 Waltz, Op. 12, No. 2		Grieg Grieg
	Richard Hays, piano (Anderson)	
Divertimento No. 1 Allegro Andante Minuet		Haydn

William Stalnaker, piano (Anderson)

Beethoven

Sonata in D, Op. 28
Andante (2nd movement)

Scherzo (3rd movement)

LOUISVILLE Community Concert Association

Presents

LORIN HOLLANDER

March 16, 1961

1960

Pianist

1961 Program I. Chromatic Fantasy and Fugue . II. Sonata in D minor, Op. 31, No. 2 Largo — Allegro Adagio Allegretto III. Variations on the name, "Abegg" . Schumann Intermission IV. "Gaspard de la Nuit" Ravel Ondine Le Gibet Scarbo V. Fantasy, F minor \ Nocturne Chopin .Toc.cata - .Prokofieff. VI. MEKKXXXXXXXX

COMMUNITY CONCERTS INC.

affiliated with

COLUMBIA ARTISTS MANAGEMENT INC. 165 West 57th Street . New York 19, N. Y.



Program Notes

[.

Chromatic Fantasy and Fugue Johann Sebastian Bach

This is one of the great compositions of the greatest of all masters of the polyphonic style. It begins brilliantly with minor scale runs, only gradually developing its chromatic character. The fugue has as its subject a simple melody in minor key, built upon actual chromatic intervals. It is worked out with amazing skill, showing a great variety of invention, and comes to an impressive close.

II.

Sonata in D minor, Opus 31, No. 2 . . . Ludwig van Beethoven

"The recitative sonata," writes Romain Rolland, "as we may call it from the character of the first movement, is a chapter from Beethoven's confessions. It bears no dedication — a rare thing for a work of this importance. He might have dedicated it to himself... Never did any work burst so like a thunderclap from Beethoven's brain. There are none of his usual gropings about in the mist; the cloud is torn open at a single stroke, and the Idea breaks forth like Pallas armed. The essentials are projected at once — the complete themes of the opening (the Largo and the Allegro), the sequence of the modulations, and above all the astounding recitatives of the third part of the first movement, with the tragic pulsations and the febrile shudder that answers them. The suave Adagio, with its Elysian peace, its aerial balance, goes on feet of velvet — as if with the weary sighs of a breast oppressed with ecstasy — and fades slowly into sleep with a sigh of happiness. The final Allegretto is a Midsummer Night's Dream caprice."

III.

Variations on the Name "Abegg," Op. 1 . . . Robert Schumann

In the autumn of 1830, Schumann came to Leipzig in order to devote himself seriously to the study of music. He lived at the home of his piano teacher, Friederich Wieck and also took a course in composition under H. Dorn. Clara Wieck who, ten years later, was to become his wife, was then a girl of eleven.

Schumann's Op. 1 was written as a compliment to a young lady named Meta Abegg. The theme is made up of notes corresponding to the letters of her

last name.

Intermission

Ondine — Le Gibet — Scarbo

Based on poems by Aloysius Bertrand, the three pieces of Gaspard are a summation of the strength of Ravel's genius. It is one of the composer's great masterpieces and realizes in a heretofore unheard way all the fantastic possibilities of musical sound.

In Ondine, a new sound picture of water is produced. Drops fall in a shower of arpeggios recalling the brilliance of Jeux d'eau.

Le Gibet is surrealism in sound and depicts a gallows in a mournful landscape. A deep bell tolls implacably in the distance, and the stark simplicity of the music emphasizes the despairing tragedy of the scene.

Scarbo, the spook of the night, is a grimacing will-o'-the-wisp that is finally blown out like a candle. How different this piece is from Berlioz (who in temperament was Ravel's kin), is the history of seventy years of French music and culture.

V.

Fantaisie in F minor, Op. 48.

Frederic Chopin

This composition ranks unquestionably as one of Chopin's most imaginative works, nearest in spirit to the Ballades but with less of the narrative quality which they possess. "Unfettered by the scheme of a definite form... the composer develops his thought with masterly freedom." After a beginning of serene and almost ominous gravity come passages of improvisational arpeggios leading into an agitated development of passionate waywardness and intensity—"the insuppressible outpouring of a being stirred to his heart's core, and full of immeasurable love and longing." This reaches its climax in an heroic march-chant which recurs again later after the dreaming, hymn-like middle section. This moment of wistful reflection is broken into by the surging return of the earlier tumult which continues until the quiet moment just before the end, when, as though from another world, come celestial sounds of comfort to the turbulent spirit.

Nocturne, Op. 27, No. 2

Frederic Chopin

The atmospheres of Paris in the 1830's and its whole romantic generation is in Chopin's Nocturnes. This is one of the finest, with a harmonic refinement which is Chopin's alone. A paraphrase of Lamartine is not inappropriate here: "The undulating waves come to rest on the shore, the flower nods on its stem and nature itself beneath night's canopy, rests and falls asleep."

VI

Mephisto Waltz

Franz Liszt

(Dance in the Village Inn — Scene from Lenau's Fast)

The program is briefly this: Faust and Mephistopheles join in the celebration of a wedding at a village tavern; Mephistopheles, finding the music too sleeply for his liking, snatches the violin and his performance so intoxicates the dancers that they abandon themselves to love-making under the influence of the music. As the dance reaches its climax, the singing of a lark is heard in the starlit woods. Mephistopheles continues playing while, two by two, the dancers disappear into the night.

There are few compositions which present such a wealth of dazzling pyrotechnics in so few minutes. It is a grand show-piece and the technical problems

for the performer are truly diabolical.

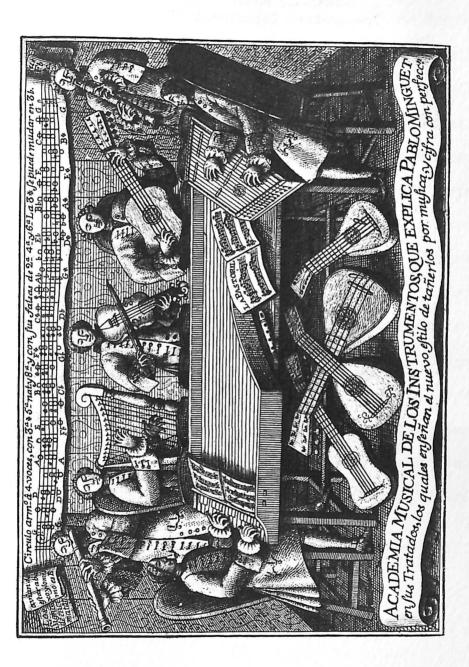
UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

presents

MR. RANDALL STONE, pianist

Gardencourt	1:00 P. M.	March 16, 1961
	PROGRAM	
Adagio in B, minor	Dr. 40	Mozart
Sonata #1 in F minor		. Beethoven
Arabesque #1		. De bussy
Rhapsody #11	· 3/ /V/ · ·	Liszt
Etude in A minor		Chopin
Grand Polonaise		. Chopin

Mr. Stone has studied with Alexander Libermann, Edmund Haynes, and Adolph Baller, and is booked for an extensive European tour this summer.



Frontispiece from Minguer, Reglas y advertencias generales. Madrid, 1752.

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC Preparatory Department

presents

THE FIFTEEN TWO-PART INVENTIONS OF BACH

performed by pupils of

Doris Owen

on the

276th BIRTHDAY OF JOHANN SEBASTIAN BACH

Program

C major	Frona Murphy
C minor	Constance Cogswell
D major	Constance Cogswell
D minor	Frona Murphy
E flat major	Patricia Kirkham
E major	George Joseph
E minor	Graeme Gilmore
F major	Graeme Gilmore
F minor	Lynn Breiner
G major	Suzanne Duke
G minor	Margot Dimond
A major	George Joseph
A minor	La Verne Shelton
B flat major	La Verne Shelton
B minor	Graeme Gilmore

Afer a short intermission, the same inventions will be performed on the Clavichord

by

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

STUDENT CONVOCATION

Gardencourt

1:00 P. M.

March 23, 1961

PROGRAM

Sonata No. 6 in E for Oboe and Piano J. B. Loeiller Larghetto
Allegro

Kenneth Groeppe, oboe (Hauptman) Otto Feddern, piano

Allegro pesante (Swashbuckler's Song)
Allegro moderato maestoso

Mildred Kemp, trombone (Lyon) Mary Raper, piano

E major, K 215

D major, K 29

Carol Weiss, piano (B. Owen)

Steinway piano

LOUISVILLE DIVISION

KENTUCKY STATE MUSIC FESTIVAL

sponsored by

THE KENTUCKY MUSIC EDUCATORS ASSOCIATION

in cooperation with

THE UNIVERSITY OF LOUISVILLE Philip Davidson, President

SCHOOL OF MUSIC
Robert Whitney, Dean
and
Louis U. Kromminga
Manager of the Festival

University of Louisville Belknap Campus Headquarters in the University Center

March 24, 1961

THE UNIVERSITY OF LOUISVILLE EXTENDS A WELCOME TO PARTICIPANTS

INSTRUCTIONS TO CONTEST PERSONNEL

FOR ALL: Be in the University Center at least 30 minutes prior to the opening of the contest.

ROOM CHAIRMEN:

- 1. You are in complete charge of the room.
- 2. Get copy of music and give it to the judge along with the judging sheet.
- 3. Announce name of auditioner, school, and composition before auditioner performs. Be sure all in the room can hear.
- 4. Check performance time before you begin with the office personnel.
- 5. STOP THOSE WHO RUN OVER. Do not allow excessive time for tuning. (This is included in the total time limit for each contestant.
- 6. Check the criticism sheet to see that the judge has signed his name, circled the rating, and written in the rating.
- 7. Give the rating sheets to the office runner after each event is completed.
- 8. Protect the judge from interference while judging and the student from disturbance.
- 9. Help the student solve any conflicts, such as accompanists being assigned to two places simultaneously. If the auditioner does not report to perform or tone-schedule by the time live is scheduled he cannot perform.
- 10. Be sure to check that the judge has the proper criticism sheet before the auditioner begins.

DOORKEEPERS:

- 1. While auditioner is performing, do not let anyone in or out of the room.
- 2. Collect auditioner's music at the door and give to the room chairman.
- 3. Keep order in the hallway as much as you can.
- 4. Work with the expediter in keeping things moving.

EXPEDITERS:

- 1. You are one of the most valuable workers, and your ability to "feed" performers to the audition room is the real secret of a successful contest. Have contestants warm up and ready to go on time. If scheduled contestant is late, get the next person ready. Do not allow the wrong person to use the warm up room unless asked to do so by the one scheduled. (Each auditioner is due to have the room to himself for the period immediately preceding his appearance.)
- 2. If re-scheduling is necessary to keep the audition moving, see that this information is passed on to the room chairman.

INSTRUCTIONS TO PRINCIPALS, TEACHERS, AND PARTICIPANTS

This is the final copy of the Instrumental and Vocal Solos and Small Ensemble Events. Please inform students of their performance time.

Ratings will be posted on the bulletin board near the headquarters as soon as possible after an event is closed. NO RATINGS WILL BE GIVEN OUT OTHERWISE.

NOTE: Vocal events will be held in Patterson Hall, not the University Center. You will find the map on the back page of this program helpful. (Vocal ratings will be posted also in Patterson Hall)

The University Cafeteria and Snack Bar will be open.

There will be no check room and we cannot be responsible for lost articles or clothing.

There is ample parking space for all in the Parkway Field lot. Guests are requested not to park in the area marked "Faculty."

REGISTRATION is requested of all SENIOR DIVISION students. Please report to the Headquarters in the University Center as soon as you arrive. JUNIOR DIVISION students will not need to register.

We express our appreciation to everyone that has helped to expedite this event. It is sponsored by the University of Louisville as a part of its public service. If you can suggest ways to improve it, write to the Manager.

TEACHERS: Please pick up the judges comment sheets before leaving the University Campus. You are invited to attend the instruction session for contest personnel at 1:00 p.m. in the Lounge.

1

Room 301, Warm-up, 302 - Mrs. Dorothy Gilsdorf, Adjudicator

SOPR	ANO SOLO, JUNIOR DI	VISION	
EVEN			SCHOOL
1	1:30	Bridget Kephart	SCHOOL Vine Grove
SOPR	ANO SOLOS, SENIOR D	IVISION	
2	1:35	Cynthia Jean Kehrer	and obtain
3	1:40	Maria Lugo	Voutsville Male Hig
4	1:45	Brenda Joyce Haire	Vine Grove
5	1:50	Judy Wright	Vine:Grove
6	1:55	Mary Summers	Atherton
7	2:00	Mona Ruth Beam	Atherton
8	2:05	Nancy Jo Allen	Old Ky. Home
9	2:10	Glenda Wolfe	Old Ky. Home
10	2:15	Sharon Jones	Manual
11	2:20	Carolyn Holliger	Manua1
12	2:25	Bobbye Ann Hudson	Manual Manual
13	2:30	Jeanne McKinney	Sacred Heart
14	2:35		Assumption
15	2:40	Margaret Anna Garrison	Assumption
16	2:45	Norma Shouse	Shawnee
17	2:50	Nettie Hance	Shelby Co. High
18	2:55		Shelby Co. High Vine Grove High Sc.
MIXE 19	O QUARTET, SENIOR DO	IVISION Wright, Wooding, Rose, Morgan	Atherton
CONT	RALTO SOLO, SENIOR	DIVISION	
20	3:05	Linda Sue Lutz	Vine Grove
CIDIC	TDIO LIBIOD DIVIDIO		
21	TRIO, JUNIOR DIVISIO		
22	3:10	Joan Miller, Elaine Mattingly, Sandra Coyle	Old Ky. Home
44	3:15	Carol Stivers, Rachel Joffee, Linda Owens	Manua1
GIRLS	TRIOS, SENIOR DIVISI	ON	
23	3:20	Laura Lee Snider, Faye Thomas, Janet Barrnet	Taylorsville High
24	3:25	Judy Bower, Rebecca Allen, Lisa Smith	Henry Central High
25	3:30	Glenda Wolfe, Martha Carr, Faye, Napier	Manual
26	3:35	Sharon Jones, Paula Turner, Joan Gilezan	Manual
27	3:40	Sally Newell, Marilyn Wright, Marilee Robey	Manual
28	3:45	#2, M. Summers, V. Gaynor, I. Carter	Atherton
29	3:50	#1, J. Wright, M. Staples, G. Wooding	Atherton
30	3:55	Mona Ruth Beam, Nancy Allen, Sharon Deavler	Old Ky. Home
31	4:00	Jerry Fust, Phyllis Crask, Barbara Smith	Shelby Co. High
32	4:05	Nettie Hance, Sandra Johnson, Garland Harper	Shelby Co. High
33	4:10	Linda Sue Lutz, Stephanie Kessler, Sandra Castle	Vine Grove

BARITONE SOLO, SENIOR DIVISION

EVENI	TIME RAT	ING NAME	SCHOOL
34 35 36	1:30 1:35 1:40	Kenneth Van Gilder Clyde Jenkins Gregg Goins	Manual Manual Shelby County
BASS	SOLO, SEN	IOR DIVISION	
37	1:45	Don Morgan	Atherton
TENOR	solos, Ju	NIOR AND SENIOR DIVISION	
38 39	1: 50 1: 55	Leonard T. Kelley (Jr.) David P. McGinnis (Sr.)	DuValle Jr. Hig
GIRLS	QUARTET,	SENIOR DIVISION	
40	2:00	Smith, Wehunt, Minogue, Pitcock	Manual
MALE	quartet, si	ENIOR DIVISION	
41 42 43 44	2: 05 2: 10 2: 15 2: 20	Hunley, Applegate, Priddy, Chambers Waitt, Thurman, Evans, Wright Featherstone, Goff, Nichter, Johnson (Junior) Rose, Tingle, Morgan, DeWitt	Rineyville Manual Shawnee Atherton
MISCE	LLANEOUS GI	RLS ENSEMBLE, JUNIOR DIVISION	
45	2: 25	Moberly, White, Brown, Basham, Meffert, Smith, Parker, Brown, Mayo, Thompson, True, Hicks, Hardy Henderson, Jeffries, Pierce	Shawnee
46 47	2: 30 2: 35	Norene, Sparks, Green, Scheer, Morton, Underwood. Baker, Bullitt, Carter, Cheshier, Collins, Crowder Crockett, Duncan, Gaither, Hamby, Johnson, Kellum	Manual DuValle Jr. High
48	2:40	Maupin, Nannie, Patterson, Vaughn Chamberlain, Frazier, Rose, Moran, Redford, Teague	Western Jr.
49	2:45	Moran, Holsclaw, Hickey Glover, Lindsey, Klumb, Morris, Paris, Davis	Western Jr.
50	2:50	Williams, Beatty, Damrun Clancy, Collard, Crowder, Eadens, Heid, Hicks	Portland Christi
51	2:55	Higgins, Kerr, LaHue, Troupe, Wherry, Huckleberry Marshall, King, Yeager, Sturman, Harlan, Lipschultz Wooding, Cash, Smith, Perkins, Jackson, Hensley Drescher, Byrd, Hess, Dexter	3, Highland Jr.
MISCEI	LLANEOUS GI	RLS ENSEMBLE, SENIOR DIVISION	
52	3:00	Shelley, Redmon, McGrath, Leachman, Spencer, Cody,	Sacred Heart
53	3:05	Renchler, Poulnot, Hudson, Casper, LaDuke, Augustus Bailey, Davis, Delap, Hancock, Isaacs, Kehrer, Kirk McLane, Nall, Parrott, Peterson, Richardson, Schadt	, Male
54	3:10	Smith, Tucker, Younger Vaughn, Guthrie, McKee, Garner, Doak, Maupin, McKee	Shelbyville
55	3:15	Simrall, Simrall C, Brachey, Bell Summers, Norvell, Brown, Shelton, Geiss, Humes, Marrs, Nowlin, Wickersham, Purnell, Wills, Couty Wardrip, Lewis, Logsdon, D. Dean # 2	Atherton

MIXC	ELLANEOUS GIRLS	ENSEMBLE, SENIOR DIVISION	
56	3: 20	Gaynor, Higginbotham, Allen, Claxon, Perry, Wilder, Mullins, Williams, Kays, Staples, Brent, Bryant, Jones, Davis, Marrs, Koenig #3	Atherton
57	3:25	Wright, Ennis, Johnson, Bahm, Dutkowski, Carter, Cross, Niehoff, Reidmiller, Taylor, Wooding, Rutledge, Jones, Clephas, Robertson, Braun #1	Atherton
BREA	K		
MISC	ELLANEOUS BOYS	ENSEMBLE, JUNIOR DIVISION	TESSE CODE E
58	3:55	Chaudoin, Montgomery, Hamilton, Wright, Yount, Lile, Slater, Wright, Goranflo, Douglas, Coffman, King, Presley, Carpenter, Cox, Brandenburg	Shawnee
59 60	4: 00 4: 05	Boswell, Jones, Tower, Fischer, Payne, Peek, Peterson, Schmied, Etchen, Sladen, Petrie, Carter, Minor, Gruber, Haynes, Brentzel, Brummet, Hundley, Wright, Rutlege	Western Jr. Highland Jr.
MISC	ELLANEOUS BOYS	ENSEMBLE, SENIOR DIVISION	
61	4:10	Rose, Renshaw, Murphy, Watts, Tingle, Fischer Stockton, Bacon, Hopson, Burchet, Wallace, Cohen, Morgan, Dewitt, Hall, Ruhs	Atherton
62	4:15	McGinnis, White, Lovell, Berry, Percefull	Vine Grove
MISC	ELLANEOUS MIXED	ENSEMBLE, JUNIOR DIVISION	
63	4: 20	Faust, Wilson, Bayer, Rosenberg, Jesse, Brown, Mattingly, Griffin, O'Bryan, Brightwell, Fox, Davis, Weber, McCoskey, Arterbun, Stoll	Shawnee
MISC	ELLANEOUS MIXED	ENSEMBLE, SENIOR DIVISION	
64	4: 25	Wolfe, Holliger, Merriel, Conrad, Carr, Allgood, Napier, Wehunt, Allgood G, Waitt, Thurman, Reasor, VanGilder, Wright, Haas, Osborne	Manual
65	4:30	Summers, Gaynor, Ennis, Wilder, Wooding, Brent, Wills, Rutledge, Jones, Rose, Tingle, Watts, Morgan	Atherton
66	4:35	Ruhs, Burchet, Wallace #1 Wright, Norvell, Dutkowski, Perry, Purnell, Couty Bryant, Jones, Roberts, Renshaw, Tingle, Murphy, Dewitt, Hopson, Hall, Cohen #2	Atherton
MADR:	GAL GROUP, JUNI	OR AND SENIOR DIVISION	
67	4:40	King, Yeager, Lipschultz, Cash, Jackson, Hensley, Peterson, Etchen, Haynes, Minor (Junior)	Highland Jr.
68	4:45	Holliger, Foster, Napier, Allgood L, Allgood G, Wai Wadley, VanGilder (Senior)	tt, <u>Mamual</u>

GYMNA	ASIUM , No Warm TWIRLING SOLOS	, SENIC	m Assigned - Mr.Charles Henzie, Butler University, Indianapo OR DIVISION	iis, iiiu., Adjudicator
EVENT		TING	NAME	SCHOOL
69	1:30		Martha Flood	Shelbyville Ind. Schools
70	1:37		Barbara Joyce Smith	Old Ky. Home
71	1:44	OR DE	Barbara L. Wayne	Old Ky. Home
PATON	TWIRLING ENSEM	IBLE, SE	NIOR DIVISION	
	1:51		Clark, Garrett, Hall, Miller, Perry, Poole, Rankin, Roberts	Shelby Co. High
72	1.01		Robinson, Ruble, Rucker, Rucker, Shouse, Taylor, Wilhoit,	,
			McAllister, Garland Harper, Leader	
73	1:58		Wayne, Smith, Johnson, Ansbaugh, Smith	Old Ky, Home
74	2:05		Doak, Flood, Wilson, Amyx, Griffin	Shelbyville Ind. School
n A TION	TWIRLING SOLO,	TUNTOR	DIVISION	
	2:12	30112010	Day Ann Doak	Shelbyville Ind. School
75	2:12		Day IIIII Doak	onorby virio ma. comoon
SNARE	DRUM SOLO, JUNI	OR DIV	ISION	
76	2:19		John D. Cooper	Highland Jr. High
77	2:26		James P. Bloch	Highland Jr. High
78	2:33		Michael Bein	Highland Jr. High
SNARE	DRUM SOLO, SENI	OR DIV	ISION	
79	2:41		Willard Lee Hines	Shawnee
80	2:48		Victor Joseph Sholis	Atherton
81	2:55		Robert H. Cox	Atherton
CMADE	DRUM DUET, JUN	IIOD & S	ENTOR DIVISION	
82	3:02 (Jr.)	IOR & 5.	Jim Bloch, John Cooper	Highland Jr. High
83			Victor Sholis, Robert Cox #1	Atherton
84	3:09 (Sr.) 3:16 (Sr.)		Robert Cox, Victor Sholis # 2	Atherton
	QUARTET, JUNIOF	R DIVISI		Highland In High
85	3:23		Mike Bein, Jim Bloch, George Brown, John Cooper	Highland Jr. High
DRUM	ENSEMBLES, SENIC	R DIVIS	ION	
86	3:30		Riester, Frazier, Riester, Ellis, Bartlett, Barnett, Hughes, Simps	on Shelby Co. High
(MR H	FN7IE WILL MOVI	E TO DO	OM 4 IN THE UNIVERSITY CENTER FOR THE BRASS EVENTS, War	m-up Room 6) Lower Leve
	ONE HORN, JUNIOR			
230	4:30(Sr.)		Phillip Brown	Shelby Co. High
231	4:37 (Jr.)		Charles Sloan	DuValle Hr. High
B-FLA	T TRUMPET SOLOS	TITATIO	DD DIVISION	
232	4:44	o, JUNIC	Douglas A. Shaw	Shawnee
233	4:51		John R. Carter	Shawnee
CODY	1104 25118			
CORNE	ET TRIO, SENIOR D	DIVISION		Shepherdsville High
234	4:58		Randy Thompson, Janet Parrish, Barbara Griffis	Snepnerdsville riigh
MISCE	LLANEOUS, BRASS	ENSEMB	LE, SENIOR DIVISION	Example 1
235	5:05		Jones, Jennings, Young, Quire, Harp, McCary, Smith, Quire,	Shelby Co. High
			Robertson, Stratton, Brown, Proctor, Smith, Chesser, Fields,	
			Trammell	01177
236	5:12		Bryant, Smith, Stansbury, Vandiver, Sidebottom	Old Ky. Home
TRUM	PET TRIOS, SENIO	D DIVIO	ON	
237	5:19	K DIAISI	John Carter, Thomas Costilow, Bobby Cronen	Shawnee
238	5:26		Ronald Waldec, Fred Wilkerson, Lee Worf	Manual
	J.20		Rollatu Walucc, 110d Willionson, 200	

	a-no table for judge	1 X	lenior -	level + la	teness
	UNIVERSITY CENTER		MOTERTIAL ED		
	TV Room, Warm-Up Room 1 (Lowe	r Level)	Mr. Joseph H	Beach, Lexington,	Adjudicator
	EVENT TIME RATING NAME				SCHOOL
	VIOLIN SOLOS, JUNIOR DIVISION	11 11	alle 1	704040	
	87 1:30 1:36 Day Ann I 88 1:37 1:45 Betsy Upo 89 1:44 1:52 Hilda Rot	oak Haudel- egraff Vivold inson-oylus	inchror. +	Truin Cox.	Shelbyville Highland Jr. Manly Jr.
	VIOLIN SOLOS, SENIOR DIVISION	agricus	Seemed	1	
92	90 1:51 2:15 Danny Rec	a - De Beriot	- Baller	0	Manual
90 -	1:58 1:59 Pamela Co	uch Kreutzer-	- Consorts #	19 sloppy	Manual
91	93 2:12 <u>2:29</u> Bobbie Jo	Johnson me	Sovala -	nervous &	Manual Manual
	94 2819 Joyce Thu	rman	tight	£ 1,000 f	Manual .
	96 2:33 Q:39 Donna R.	Eastwood Seit	3-3 rd C	m. (stoll	Manual Shawnee
	97 2:40 d:45 Joan Davi	s - Lalo - St use Bruck - av	mible - Est.		Atherton Atherton
,	99 2854 3.00 Unristie	Louis 760	-		Atherton
100	WILL SOLOS SENIOR DIVISION	Jach - Thenin	et	10, 10	
	100 3:01 3:28 Carolyn H	ill Teleman	n Concer	to a good	Atherton
	101 3:08 Vivian Ma 102 3:15 3:35 Virginia	Ritter Corelle	: - gia Sch	ele a	Manual Manual
		SENIOR DIVISIO	U	wax.	A Rise to
	103 3:22 3.44 Bennie Ma			n. andonte Pondo	Highland Jr.
	104 3:29 Sue Kraft	(Senio	r)		Manual
109	3:36 <u>4:10</u> Elizabeth	P		Thenuel	Atherton
	VIOLA ENSEMBLE, JUNIOR DIVISIO	N	MINITED REL	+ Bennie Mr.	erles
	106 3:43 3:62 Batts, Ho	e, Haas, Your	ng, Bryant, S ch-Minu	+ Bounie Me	Highland Jr.
	VIOLIN ENSEMBLE, JUNIOR DIVISI	ON _		1 1.0	
108	107 3:50 414 Updegraff Baer, Sch	Kieth Davis	Mallace, I Kaegi, Kli	autalile Baker, Eskind, ine French, Fu	Highland Jr.
	STRING TRIO, JUNIOR AND SENIOR		0	· lical	
107		Gray, Sarah	Richards, Hi	lda Robinson	Manly Jr.
110	109 4:04 4:26 J. Davis,	C. Louis, K.	Krause (Seni	OP) Dobrak -	Atherton
	STRING QUARTET, SENIOR DIVISION	Compactors	Strait		COK, Compiler
111	110 4:11 4:26 Beals, Th	rman, Ritter,	Ochs #1 0		Manual
	111 4:18 4:34 Couch, Bla 112 4:25 4:40 Davis, Kra	ur, Ucns, Mar use, Kambach,	Spalding V	to Ene plene	Manual Atherton
	MISCELLANEOUS STRING DUET, SENI		nous	Haydn-Durter #68	
114	113 4:32 4:46 Pamela Con	ch, Sharon Bl	air thessel	Suite artique	Manual
115	114 4:39 4:52 J. Davis,	K. Krause #1	Delgarist	U I	Atherton Atherton
116	4:00 U. Louis,	K. Krause #2	De Beriot		TOTTEL COTT

	THE PARTY OF THE P	
MISCELLANEOUS STRING	DUET, SENIOR DIVISION Ni na Ralph Lodgir Muselle	OU-STATE
116 4:53 5:07	Virginia Ritter, Nina Ralph Louir - Muselle Sharon Stoll, Donna Eastwood Musel - Petite	Manual Shawnee
117 5:00 5:12	Sharon Stoll, Donna Bastwood Symphonie	- ILLANICO
STRING QUARTET, JUNI	OR DIVISION	
118 5:07 5:17	Davis, Baker, Batts, Badgett Sauch	Highland Jr.
MISCELLANEOUS STRING	ENSEMBLE, SENIOR DIVISION	
119 5:14 5:45	Rose Tate, Keeling, Moody, Binus, Dyer,	Atherton
tchroeder-Festliche	Atherton, Graves, Evans, Hill, Kambach, Floyd Stockton, O'Bryan, Roberts, Slater #1	
120 5:21 5:8	Moody, Atherton, Matmiller, Binus, Tate, Tuell	Atherton
Hendel - Con. H. no. 5	Abeles, Dyer, Graves, Kambach, Stockton, Walters, Spaulding, Bryan, Roberts, Floyd #2	
121 5:28 <u>5:27</u>	Louis, Keeling, Moody, Tate, Matmiller,	Atherton
Handel-Concerto	Abeles, Tuell, Evans, Hill, Stockton, Walters Spaulding, Roberts, O'Bryan, V. Slate, Claxon	#3
grosso # 9	spaulding, moderas, c 213 cm, to a mark	Service Codes
CHAMBER MUSIC, SENIC	R DIVISION	
122 5:35 <u>6:10</u>	Louis, Rose, Hill, Spalding, Smith #1	Atherton
3123 5:42 6:03	Krause, Matmiller, Hill, Floyd, Bloch #2 Chesnut, Krause, Kambach, O'Bryan #3	Atherton Atherton
7.124 5:49 · <u>6:51</u>	Dovis Quarter	10 00 11
CELLO DUET, JUNIOR I	1.44 0. 000	Highland
125 5:56 <u>6:15</u>	The state of the s	Acheron
CELLO ENSEMBLE, JUNI	OR DIVISION CHARLES CHARLES	el colivand
126 6:03	Badgett, Pernick, Weis, Cunningham, Sikes,	Atherton
antienta	Brake	VITE SER
MISCELLANEOUS STRING	G DUET, JUNIOR DIVISION	
127 6:10	Linda Sheppard, Jimmy Batts	Manual
MISCELLANEOUS STRIN	G ENSEMBLE, JUNIOR DIVISION	
128 6:17 <u>6:25</u>	Batts, Sheppard, Mathews, Gravely, Hampton, Gailor, Blades, Herron, Stewart	Manual
	1 v. missing-Iviola Aut. 'allo	
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UN	NIVERSIT	TY CENTER		
Ro	om 304,	, Warm-up 30 (third f)	floor) - Mr. Roger Schueler, So. Ft. Mitchell, Ky., Adjudicator	2011001
CI	IFNT	TIME RATING	NAME	SCHOOL
E-	FLAT A	ALTO SAX, JUNIOR DIVIS	SION	D'
12		1:30	Donald Stopher	Rineyville High
13	30	1:37	Robert Watkins	Highland Jr. High
E-	-FLAT A	ALTO SAX, SENIOR DIVI	SION	Managara In High San
13		1:44	Merke Jacobs	Shawnee
				Ministra
OI	BOE SOL	LOS, JUNIOR DIVISION	Davis Pitchford	
	32	1:51	Kay Feddern	Shawnee
13	33	1:58	Joann Murphy	Highland Jr. High
O	BOE SOL	LOS, SENIOR DIVISION		Atherton
13	34	2:05	Lynda Parrish	Manual
13	35	2:12	David Shepherd	Manual
13	36	2:19	Sandra Auldridge	Manuar
В	-FIAT (CONTRABASS CLARINET	SOLO, SENIOR DIVISION	
	37	2:26	Johnny Young	Shelby Co. High
-	,		Continue Manufacture	
В	ASSOON	N SOLOS, JUNIOR & SENI	IOR DIVISIONS	Making St. Shape-of Street
	38	2:33 (Jr.)	Linda Rigsby	Manual
	39	2:40 (Sr.)	Edward Lucas	Manual
	40	2:47 (Sr.)	Sylvia Shaw	Shawnee
	40A	2:54 (Sr.)	Michael Campbell	Shawnee
		2,57	South Miller	Control of the second
		OLOS, SENIOR DIVISION		Manual
	.41	3:01	Raymond Taylor	Shelbyville Ind. Schools
	.42	3:08	Nancy Blakemore	Shawnee
	43	3:15	Leonard Vanzant	Atherton
	.44	3:22	Judith Matthews	Atherton
	L45	3:29	Patrick Hill	Manual
	146	3:36	Carlene Graen	Manual
1	147	3:43	Donna Hoog	Transaction of the state of the
	CLARINE	ET QUARTETS, JUNIOR I	DIVISION (B-flat)	
	148	3:50	Marvin Abroms, Cathy Cayce, John Hall, Bob Sholis	Highland Jr. High
	149	3:57	#1. Gene Coleman, Ernie Allen, Carl Pierce, Alan Lovsee	Manual
	150	4:04	#2, Frances Morris, Pamela Lyle, Linda Haven, Beverly Hancock	Manual Manual
	CLARINE	ET QUARTETS, SENIOR I	DIVISION (B-flat)	Manual
	151	4:11 #1	1 Robert Torstrict, Myron Kean, Marvin Morrison, Leroy Taylor	Manual
1	152	4:18 #2	William Grubb, David Pitchford, Edward Kensky, Edward Lucas	Manual
1	153	4:25	Garrett Tilford, Sue Richards, Donna Auter, Judy Epperson	Shawnee Shawnee
1	154	4:32	Gloria Parker, Richard Davis, Leonard Vanzant, Ernie Sanders	Shelby County High
1	155	4:39 (m	niscellaneous Clarinets) Connie Carter, Judy Price, Nancy Young,	Shelby County ****6.
		THE QUARTER THEORY	Allan Bailey	Shepherdsville
	156	4:46	Bill Isgrigg, Mary Ann Bates, Vicki Monroe, Linda Howell	Atherton
1	157	4:53	William Bloch, Doren Hess, Daniel Kleinman, Arnold Levine	April 2011

UNIVERSITY CENTER Conference Room, Warm-up "B" (second floor) - Mr. Henry Gulick, Indiana University, Adjudicator RATING NAME TIME SCHOOL B-FLAT SOPRANO CLARINET SOLOS, JUNIOR DIVISION Janice McKenzie 1:30 158 Parkland Jr. High Rhonda Platt 159 1:37 Parkland Jr. High 1:44 Virginia Griffin 160 DuValle Jr. High Frances Morris 1:51 Manual 161 1:58 Robert Sholis 162 Highland Jr. High B-FLAT SOPRANO CLARINET SOLOS, SENIOR DIVISION Leroy Taylor Manual 2:05 163 2:12 David Pitchford Manua1 164 William A. Bloch Atherton 165 2:19 Doren Hess Atherton 2:26 166 Jeanne McKinney Assumption 167 2:33 Sue Ann Richards Shawnee 168 2:40 Garrett Tilford Shawnee 169 2:47 Vicki Monroe Shepherdsville 2:54 170 3:01 Linda Howell Shepherdsville 171 FLUTE SOLOS, JUNIOR DIVISION Vine Grove Susan Hibbs 172 3:08 Shawnee 3:15 Catherine Mae LaFollette 173 Fleet Frizzell Manly Jr. High 3:22 174 Manual Sue Wich 3:29 175 Gottschalk Jr. High 3:36 Margaret Lewis 176 Marlana Kaye Moore Parkland Jr. High 177 3:43 Gottschalk Jr. High Peggy Brown 178 3:50 Gottschalk Jr. High 179 3:57 Susan Miller Highland Jr. High Maggie Griffith 180 4:04 PICCOLO SOLO, SENIOR DIVISION Manual Raymond Taylor 181 4:11 SAX QUARTETS, JUNIOR AND SENIOR DIVISIONS Gerald Kean, Robert Hudson, William Hudson, James Larkins Manua1 4:18 (Sr.) Marcia Bowen, Nancy Jennings, Don Albrecht, Ed Reeves Atherton 183 4:25 (Sr.) Highland Jr. High Bob Watkins, Dan Arbuckle, Gary Doerr, Mike Frisco 184 4:32 (Jr.) FLUTE QUARTETS, SENIOR DIVISION (FOLIA DE L'ESTE LE Patrick Hill, Judith Matthews, Jane Thurman, Bettie Wilson Atherton 4:39 Bettie Shelburne, Janie Robards, Janet Myers, Carolyn Poppell Shepherdsville 4:46 186 WOODWIND QUINTETS, JUNIOR AND SENIOR DIVISIONS Highland Jr. High Stewart Dean, Cliff Vatter, Jo-Ann Murphy, Maggie Griffith 187 4:53 (Jr.) Teddy Gordon Robert Torstrict, Edward Lucas, Carlene Graen, David Shepherd Manua1 188 5:00 (Sr.) Maxie Loy WOODWIND QUARTET, JUNIOR DIVISION Maggie Griffith, Cathy Cayce, JoAnn Murphy, Ted. Gordon Highland Jr. High 5:07 MISCELLANEOUS WOODWIND DUET, SENIOR DIVISION Shawnee Sylvia Shaw, Garrett Tilford 190 5:14 MISCELLANEOUS WOODWIND TRIO, SENIOR DIVISION Manual Edward Lucas, Alois Fulkerson, Linda Rigsby 191 5:21 MISCELLANEOUS WOODWIND ENSEMBLE, SENIOR DIVISION Bohannon, McFarland, Davis, Price, Trumbo, Hughes, Young, Shelby Co. High 192 5:28

Harbin, Thompson, Bailey, Young, Carter, Jewell, Bohannon,

Trammell, Chappell

(Mr. Gulick, continued)

FLUTE TRIOS, JUNIOR & SENIOR DIVISIONS

		RATING	NAME	SCHOOL
EVENT	TIME	RATING	Patrick Hill, Judith Matthews, Jane Thurman	Atherton
193	5:35 (Sr.)		. Carlene Graen, Raymond Taylor, Sharon Burton No. 1	Manual
194	5:42 (Sr.)		Donna Hoog, Frances Nelson, Sherryn Witten No. 2	Manual
195	5:49(Sr.)		Maggie Griffith, Andrea Krause, Judi Roth	Highland Jr. High
196	5:56 (Jr.)		Maggie Gilliui, Andrea Riadso, Juda Rossi	Silana Ji. High

Mr. Max Poland, Hanover, Ind. Adjudicator

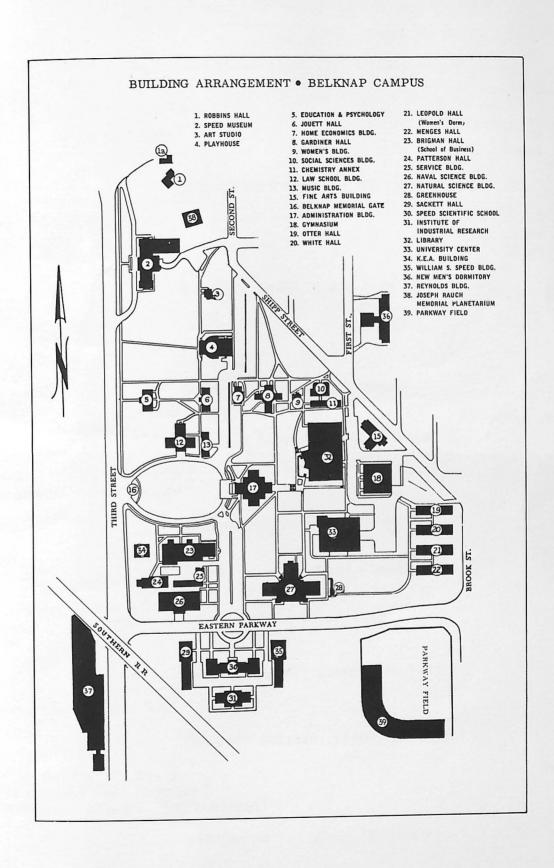
BIGELOW HALL, Warm-Up Room (The Hideaway)

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EVENT	TIME RATING	NAME	SCHOOL
BRASS	QUINTET, JUNIOR	AND SENIOR DIVISION	
225 226	4:48 4:55	Waldec, Worf, Topy, Loy, Sharpenstein (Sr) Klinglesmith, Haas, Stamper, Sampson, Johnson (Jr.)	Manual Manual
227	5:02	Roth, Stauffer, Stout, Albrecht, Bloustine (Sr.)	Atherton
BRASS	QUARTET, JUNIOR	AND SENIOR DIVISION	
228 229	5:09 5:16	Pool, Sawyer, Whirley, Tucker (Senior) Klein, Nichols, Lyon, Brake (Junior)	Atherton Highland Jr.

Mr. Max Poland, Ad judi catar

Warm-Un Room (The Hideaway)

BIGELOW HALL.



UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC Preparatory Department

March 25, 1961

Gardencourt		10:30 a.m.
Sunday Morning in the Park Minstrel Show		Clark Library Clark Library
	Jean Belshoff, piano (D. Owen)	
Half-Way Up the Stairs Falling Leaves On a Windy Night		Clark Library Clark Library Clark Library
	Caroline Laney, piano (Green)	
Grandfather Elephant Baby Elephant A Modern Dragon		Clark Clark Clark
	Steven Laney, piano (Green)	
Lament	Virginia Edwards, piano (Green)	Moravian Folk Tune
Ecossaise German Dance, C major K.609		Beethoven Mozart
	Barbara Meier, piano (Aldrich)	
Scherzo	Janice Simons, piano (Green)	Kabalevsky
Little Dance Rigaudon Bourrée		Haydn Rameau Handel
	Patricia Meier, piano (Aldrich)	
Nocturne, Op. 54, No. 4		Grieg
	Kathleen Coleman, piano (Anderson)	

William Davis, piano (Anderson)

Beethoven

Steinway Piano

Sonata in D, Op. 10, No. 3
Largo e mesto (2nd movement)

Menuetto - Allegro (3rd movement)

UNIVERSITY OF LOUISVILLE

SCHOOL OF MUSIC

presents

MILDRED KEMP, Trombone (pupil of Ernest Lyon)

assisted by

Mary Raper, Piano and John Corbett, Piano

Saturday, March 25,

1961

8:30 p.m.

Gardencourt

PROGRAM

(Originally for Violin and Basso Continuo)

SUITE NO. 1, IN C MAJOR. . . . Bach Sarabande Minuetto I and II Gigue (Originally G Major for Violoncello) Andante Allegro (Originally A Major for violin and Basso Continuo) SONATINA FOR TROMBONE AND PIANO. . Walter Watson Adagio Allegro AUF FLÜGELN DES GESANGES. . . Mendelssohn

The Chancel Choir

sings selections from

"The Messiah"

by

GEORGE F. HANDEL

MARY JANE WELLS, Soprano JANE CROSS, Alto

RUTH SCOTT FRENCH — Violin Walter Toole — Violin

EUGENE QUINN, Tenor
CARL KUHL, Tenor

Marion Korda — Viola Renato Mastropaolo — Cello

Walnut Street Baptist Church

1101 South Third, Louisville, Kentucky

WILLIAM R. PETTIGREW, D.D., Pastor RONALD K. WELLS, Minister of Music FRED C. MALLORY, Organist ALBIN C. WHITWORTH, Associate Organist

> MARCH 26, 1961 7:30 P.M.

PROGRAM

MUSIC FOR MEDITATION 7:30 P.M.

----String Quartet

OVERTURE

CHORUS

And the glory of the Lord shall be revealed, and all flesh shall see it together; for the mouth of the Lord hath spoken it. Isaiah 40:5

CHORUS

Behold the Lamb of God, that taketh away the sins of the world. John 1:29

AIR (Alto)

He was despised and rejected of men; a man of sorrows and acquainted with grief. Isaiah 53:3

CHORUS

Surely He hath borne our griefs, and carried our sorrows; He was wounded for our transgressions. He was bruised for our iniquities; the chastisement of our peace was upon him. Isaiah 53:4, 5

CHORUS

All we like sheep have gone astray; we have turned every one to his own way; and the Lord hath laid on Him the iniquity of us all. Isaiah 53:6

RECITATIVE (Tenor)

Thy rebuke hath broken His heart; He is full of heaviness. He looked for some to have pity on Him, but there was no man; neither found He any to comfort Him. Psalm 69:20

AIR (Tenor)

Behold and see if there be any sorrow like unto His sorrow. Lamentations 1:12

RECITATIVE (Tenor)

He was cut off out of the land of the living; for the transgression of Thy people was He stricken. Isaiah 53:8

AIR (Tenor)

But Thou didst not leave His soul in hell; nor didst Thou suffer Thy Holy one to see corruption. Psalm 16:10

CHORUS

Lift up your heads, O ye gates, and be lift up; ye everlasting doors, and the King of Glory shall come in. Who is the King of Glory?

The Lord, strong and mighty, the Lord mighty in battle.

Who is the King of Glory? The Lord of Hosts, He is the King of Glory. Psalm 24:7-10

AIR (Soprano)

I know that my Redeemer liveth, and that He shall stand at the latter day upon the earth: And though worms destroy this body, yet in my flesh shall I see God. For now is Christ risen from the dead, the first-fruits of them that sleep. Job 19:25, 26—I Corinthians 15:21

CHORUS

Worthy is the Lamb that was slain, and hath redeemed us to God by His blood, to receive power, and riches, and wisdom, and strength, and honor, and glory, and blessing. Blessing and honor, glory and power, be unto Him that sitteth upon the throne, and unto the Lamb, for ever and ever. Revelation 5:12, 13

CHORUS

Hallelujah! for the Lord God omnipotent reigneth. The kingdom of this world is become the kingdom of our Lord, and of His Christ; and He shall reign for ever and ever. King of Kings, and Lord of Lords. Hallelujah! Revelation 19:6; 11:15; 19:16

MESSAGE OF THE MESSIAH—

Dr. Pettigrew

Invitation of the Messiah (Tenor)

Come unto Him, all ye that labor and are heavy laden, and He will give you rest. Take His yoke upon you, and learn of Him, for He is meek and lowly of heart, and he shall find rest unto your souls. Matthew 11:28, 29

CONGREGATION

Just As I am without one plea, But that Thy blood was shed for me;

And that Thou bidd'st me come to Thee;
O Lamb of God I come, I come.

BENEDICTION

HISTORICAL HIGHLIGHTS ON HANDEL'S "MESSIAH"

The complete oratorio was written in three weeks—shortly after the composer had suffered a crippling stroke—and ever after mocked his doctor's prediction: "We may save the man, but the musician is lost forever."

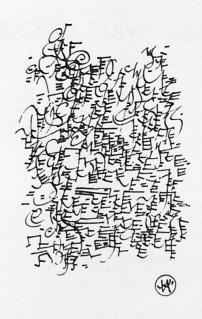
Dissatisfied with the reception of "The Messiah" in London, Handel tested his work in Dublin. He procured the best choristers from St. Patrick's and Christ's cathedrals, and the Irish listened and applauded with admiration.

Back in London the British discovered the expressive force and pathos of the recitatives and melodies and the superlative grandeur of the choral parts. It became a box-office hit, and the crowds desiring to hear the oratorio could not be accommodated. On many occasions ladies were requested to come leaving their hoops at home, thus allowing a great deal of additional space for the rest of the audience.

When the oratorio was first performed, the audience was greatly struck and affected by the music and harmony. But when the chorus reached the part beginning "For the Lord God omnipotent reigneth," the entire audience, including the King (George II), was so transported by the message it conveyed that they rose to their feet instinctively and remained standing until the conclusion of the passage. Today in every country of the world it is fashionable to stand during that part of the magnificent hymn.

Except for the dedication of Solomon's Temple, at which, according to Josephus, 200,000 musicians were engaged, the commemoration of Handel in Westminster Abbey in 1784 was considered the greatest musical performance ever heard. The band contained 482 selected instrumentalists. The vocal performers included 22 cantos, 51 altos, 66 tenors, and 69 basses.

During the Westminster Abbey celebration strong men wept and weaker ones fainted, so powerful was the musical execution of the choir. When the massed choir, joined by all the instruments, reached the refrain "He is the King of Glory," the effect was so overpowering that the performers could scarcely proceed, and the venerable Abbey became "the vestibule of heaven." (ERA)



1960 - 1961

The Louisville Orchestra

ROBERT WHITNEY, CONDUCTOR

24TH CONSECUTIVE SEASON

THE LOUISVILLE ORCHESTRA

ROBERT WHITNEY, Conductor

LEON FLEISHER, Pianist

Program

SUITE ARCHAÏ	QUE				A	rthur	Honegger
Overture Pantomim	e		Ritournelle et Processional	Sérénade			
Louisvi	le Orchestra	Commission	— Premiere	February	28,	1951	

CONCERTO FOR PIANO AND ORCHESTRA Beethoven NO. 4 in G, OPUS 58

Allegro moderato Andante con moto-Rondo. Vivace

INTERMISSION

Audrey Nossaman, Soprano Thomas East, Tenor Elizabeth Johnson, Contralto Richard Dales, Baritone

University of Louisville Choir, Walter O. Dahlin, Director

- 1. Celestial Fanfare
- 2. Magnificat (Chorus)
- 3. Et Exsultavit (Tenor)
- 4. Quia Respexit (Soprano)
- 5. Omnes Generationes (Women's Chorus)
- 6. Quia Fecit Mihi Magna (Baritone and Chorus)
- 7. Et Misericordia (Soprano)
- 8. Fecit Potentiam (Alto)
- 9. Esurientes Implevit Bonis (Tenor and Men's Chorus)
- 10. Suscepit Israel (Women's Chorus)
- 11. Sicut Locutus Est (Baritone and Chorus)
- 12. Gloria Patri (Chorus)

Attend the STUB CLUB immediately after the Wednesday evening concert at the Arts in Louisville House, 519 Zane Street. Free coffee and cake — food and refreshments also available.

THE LOUISVILLE ORCHESTRA is available on Columbia Masterworks, Mercury and Louisville Orchestra labels

NOTES ON THE PROGRAM

By FANNY BRANDEIS

SUITE ARCHAÏQUE

ARTHUR HONEGGER

Born in Le Havre, France, 1892 — died in Paris, 1955.

The use of the term "Archaic" in the title of this work is evocative. We speak of archaic Greek art, sculpture and architecture of the Sixth Century, preceding the Classic Period of Pericles, and we change the word to Primitive, but retain the meaning, in classifying early Italian painting, before the time of the great Renaissance artists. The Romanesque period of the 11th and 12th centuries produced an art no less great than the Gothic, but which sometimes seems archaic contrasted with the greater symmetry and finesse of the later style.

In listening to the Honegger Suite a comparison to Medieval art is almost inevitable. There is an unadorned quality in the music characteristic of the various periods of so-called Primitive art mentioned.

The first movement, "Ouverture", marked *Largamento*, opens with a stern melody. Soon trumpets and trombones enter with a hymn. Here, on the score as a footnote, is written "Psalm 143". "Hear my prayer, O Lord, give ear to my supplications . . . Cause me to hear thy loving kindness in the morning for in thee do I trust: cause me to know the way wherein I should walk; for I lift up my soul unto thee." It is probably that in using this hymn Honegger is quoting directly from the 16th Century Huguenot Psalter, a musical setting in four parts by Claude Goudimel, published in 1565. After an interlude the hymn is continued by the trumpets and trombones.

"Pantomime", a *Presto*, is a movement of true subtlety, so graphic it is almost like watching the impersonation by a clown, an artist in his own field. In spite of its fragmentary character, the music is welded into a whole strange web of sound. "Ritournelle et Sérénade" has alternating solos by cello, viola and violin, which are like improvisations. The last movement, "Processional" is more weighty, curiously stark and unornamented. The stern opening melody of the "Ouverture" is here turned into a Chorale in the form of a march. The brass section makes this a powerful climax, solid with the sonority characteristic of Honegger's most important works.

CONCERTO FOR PIANO AND ORCHESTRA LUDWIG VAN BEETHOVEN NO. 4 IN G MAJOR, OPUS 58

Born in Bonn, Germany, 1770 — died in Vienna, 1827.

It is strange that there seems to be almost no contemporary references to the G Major Concerto, as to the early public performances or the date of composition. Beethoven is known to have been working on it at the same time as "Fidelio", that is, in 1804, '05 and '06, and its Opus number 58 places it between the Sonata Appassionata, Opus 57 and the three Rasoumovsky String Quartets, Opus 59, and thus close to the Violin Concerto, Opus 61. It came then in one of the richest creative periods in Beethoven's life.

He played it privately at a concert at Prince Lobkowsky's in 1807, and it is said he played it publicly at a benefit concert in December 1808. But Franz Ries, his friend and an excellent pianist, tells that he was asked to perform it on that occasion, but was given only five days in which to prepare it: he protested that was not time enough,

could he play the 3rd in C Minor? Beethoven became angry and offered the honor to a younger man, who accepted. But "the day before the concert he, too, asked permission to play the C Minor. Beethoven had to acquiesce." So if Ries is correct, we have no definite information of when the G Major Concerto was given to the public — rather rare in Beethoven's works in this category.

The piano opens the Concerto with a five bar solo. That it is of five bars, not four or eight, is in itself astonishing. The orchestra enters on a chord of B major, following the piano's closing chord of D Major. Tonality is a mystery to the majority of concertgoers, but even the uninitiated will be aware of this unanticipated change, though they may not understand what has wrought this magical effect.

A long orchestral section, referred to in musical vocabulary as the "Tutti", follows. As Sir Donald Tovey wrote, it has "that quality by which the procession of themes arouses the expectation that some master is coming whose words will hold us spell-bound".

The slow movement is quite unique. Stern octaves for the string section in unison are answered by unaccompanied phrases from the piano, music that gently on the spirit lies. Writers have been tempted to find something explicit in this colloquy between orchestra and piano, to identify the exact meaning of the stark threats and the consoling answers. Probably it needs no explanation other than that it is an expression of Beethoven's spiritual acceptance.

The gallant *Rondo* that follows banishes all thoughtfulness in a movement of healthy high spirits. Those fairly familiar with the work will find that the second theme, introduced by the piano, evolves from the last, the fifth bar, of the opening phrase at the beginning of the Concerto. We may all speculate as to whether or not this was deliberate or purely unintentional.

MAGNIFICAT, OPUS 157, FOR FOUR SOLO VOICES, CHORUS AND ORCHESTRA

ALAN HOVHANESS

Born in Sommerville, Massachusetts, 1911 — now living in New York.

The "Magnificat" is Mary's Song of Thanksgiving after the angel Gabriel tells her that she will bring forth a son, Jesus, called the Son of God. This is found only in the Gospel of Luke, in the first chapter.

Mr. Hovhaness wrote, and it is printed in the vocal score, "I have tried to suggest the mystery, inspiration and mysticism of early Christianity in this work." To accomplish this he resorted to some of the traditional ritual conventions of early Church music. Of these, Plainsong was the most important. This is a non-metric melodic line, that is, not divided into bars, derived from earlier Greek and Jewish music, suited to the chanting of prose. The intervals are narrow, there are few skips of more than a fourth. These chants were at first sung in unison, but soon a form of harmony evolved, called Organum, (the accent is on the first syllable) and the melody was accompanied by other parts of the chorus in parallel fourths, fifths and octaves. From Byzantium came a style in which the Tenor sang a free melody over a single note, held by the rest of the choir, and also, other more dramatic forms of conflicting non-harmonic styles, which survive today in the Greek Orthodox Church, and are familiar to many in traditional Russian Church Music.

Throughout the composition, until the "Gloria", the voices, whether they be the soloists or the chorus, sing in the stylized, hieratic manner. It is the orchestra that

ranges more freely from the ancient limits, and although the instruments, individually, adhere to the ritualistic convention, combined with imaginative scoring they break what to our modern ears is an almost inevitable monotony in the austerity of Plainsong.

The "Gloria" skips centuries, and, in Mr. Hovhaness' words, is a "noble and heroic Galliard". The Galliard, a dance in 3/4 time, originated in Italy and was especially popular in Elizabethan England.

Below are the Notes, somewhat shortened, that the composer wrote for the "Magnificat". When he uses the term "free-rhythm" or "rhythmless", he means music not divided into bars. "Fugato" is a passage in a movement consisting of fugal imitations, and "cluster" means chords of major and minor seconds, instead of customary thirds.

- "No. 1 The music opens with a Celestial Fanfare, an introduction beginning with a murmuring passage in the basses which rises to a climax and recedes. Trombone, horn and trumpet sound a long melodic line of religious mood.
- "No. 2 Magnificat is for chorus. The organum for all voices leads to a brief fugato, ending again in an organum.
- "No. 3 Et exsultavit is a tenor solo accompanied by murmuring pizzicato passages in the violas.
- "No. 4 and No. 5 Quia respexit is a soprano solo leading to a women's chorus in three parts (omnes generationes). The chorus is accompanied by rhythmless murmuring in the lower strings and harp.
- "No. 6 Quia fecit mihi magna is for bass solo and chorus, accompanied by free rhythm in the basses . . . a wild and stormy rhythmless passage in the strings rises to a thunderous climax and recedes to a pianissimo.
- "No. 7 Et Misericordia for soprano solo. Violas and cellos hold a four-note cluster throughout. The oboes play a rapid melody which is taken up by the soprano voice.
- "No. 8 Fecit potentiam for alto voice . . . a solemn trombone solo sounds the prelude and postlude.
- "No. 9 Esurientes implevit bonis for tenor solo and men's chorus. A freerhythm passage in the strings from fortissimo to pianissimo leads to the held A in the men's chorus. In Byzantine style the tenor sings a florid melody over the held A.
- "No. 10 Suscepit Israel, for four-part women's chorus. Oboe, string and harp accompany the voices.
- "No. 11 Sicut locutus est. Bass solo and chorus. An introduction for oboes and horns leads to a passage in the strings. The chorus enters, every voice chanting in its own time, like the superstitious murmuring of a great crowd, rising like a wave of sound and receding again into the distance. A similar passage in the lower strings becomes the background to a bass solo. Later oboes and horns lead to a rhythmless passage in the violins. Again the murmuring chorus rises to a fortissimo climax in free rhythm and diminishes to pianissimo.
- "No. 12 Gloria Patri. An introduction for trombone solo accompanied by murmuring basses leads to a rhythmless climax in the strings. "Gloria" is sounded by the sopranos and then the entire chorus. A heroic melody in the style of a noble galliard is sounded by first and second trumpets and is taken up later by the chorus. The music builds to a final climax."

LOUISVILLE PHILHARMONIC SOCIETY

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PICCOLO

J. Thomas Jackman

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Albert Asch

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^{*}Members of The Louisville String Quartet

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

STUDENT CONVOCATION

Gardencourt	1:00 P. M.	April 6, 1961
	PROGRAM	
Nocturne, Opus 55, No. 1	Ruth E. Fossit, piano (Aldrich)	. Chopin
French Suite IV Allemande Sarabande Courante		. Bach
	Shirley Prow, piano (Anderson)	
Twelve Variations on a Rus	sian Dance	. Beethoven
	Carol Weiss, piano (B. Owen)	

Steinway piano

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC Preparatory Department

April 8, 1961

Gardencourt

10:30 a.m.

Waltz and March

Shostakovich

Carla Stalnaker, piano (Anderson)

See-Saw

Hide and Seek

Cyril Scott Tcherepnin

Patricia Spoerl, piano (Wagner)

Waltz, Op. 12, No. 2

Sailor's Song, Op. 68, No. 1

Grieg Grieg

William Stalnaker, piano (Anderson)

Gigue (from Suite in A major) Minuet in E flat major J. S. Bach Haydn

Francis Morris, piano (White)

Steinway Piano

This is the twelfth recital during the 1960-61 season; the next recital will be held Saturday, April 22, at 10:30 a.m.

THE CHANCEL CHOIR OF FOURTH AVENUE METHODIST CHURCH

e for Congregation:

PRESENTS

JOHANN SEBASTIAN BACH'S

CANTATA NO. 4 "CHRIST LAY IN DEATH'S DARK PRISON"

AND

Protects are safe from SVIV barm,

will to their sorrow strive in vain.

CANTATA NO. 85 "I AM THE GOOD SHEPHERD"

April 9, 1961

7:30 P.M.

Sanctuary 318 West St.Catherine

they who would eaved me arise on pain,

Arioso for Bass
Aria for Alto
Chorale for Soprano
Recitative for Tenor
Aria for Tenor
Chorale for Congregation:

My Shepherd true with mighty Arm, Protects me safe from ev'ry harm, Though many foes assail me. They who would cause me grief or pain, Will to their sorrow strive in vain. My God will never fail me, My God will never fail me.

"I Am The Good Shepherd"

"Christ Lay in Death's Dark Prison".

Omist lay in Death's Dark Frising It was a safe of discording the Children of the Control of the

The Faithful Shepherd I.

The Shepherd's life gives He freely to save His loved ones.

2. Duet for Soprano and Alto.

3. Solo for Toner

A. Cherne

Aria for Alto

Good and Faithful Shepherd He.
Yea, His life itself He gave us,
For His sneep that He might save us.
We with Him will ever be.

3. Chorale for Soprano

The Lord my God, my shepherd is.

For me He ever careth.

He satisfieth all my wants,

Nor any blessing spareth.

By waters still He leadeth me,

And so my soul restoreth.

4. Recitative for Tenor

While the hireling is sleeping,
The loyal shepherd faithful watch is keeping.
See, all His sheep in happy safety graze,
In fields and meadows green and growing
Mid streams of living water flowing.
So, when the wolves of Hell would seek to slay them
This will not then dismay them.
Their Sheperd is the Lord, who foils this Hellish Horde.

5. Aria for Tenor

See! See! Love beyond compare!

My Jesus guards with tender care

His faithful ones that naught may harm them.

For them upon the Cross, in anguish

He shed His precious Blood.

See! Love beyond compare!

6. Chorale for Congregation

My Sheperd true with mighty Arm, protects me safe from ev'ry harm;
Though many foes assail me, they who would cause me Grief of Pain
Will to their sorrow strive in vain.

My God will never fail me, My God will never fail me.

For Death was swallowed up by Life, And all his power was ended. God of old, the Scriptures do show, Did promise it should be so. O Death, where is Thy victory? Hallelujah!

5. Solo for Bass

The Paschal Victim here we see, Whereof God's word hath spoken, He hangs upon the cruel tree, of saving love the token. His blood ransoms us from sin, and Death no more can enter in. Now Satan cannot harm, no, no, cannot harm us. Hallelujah!

teld streams of living water flowing

6. Duet for Soprano and Tenor

So keep we all this holy feast, where ev'ry joy invites us; Our Sun is rising in the East, It is our Lord who lights us. Through the glory of His grace our darkness will today give place. The night of sin is over. Hallelujah!

7. Chorale for Congregation

With grateful hearts we all are met to cut the bread of gladness.

The ancient leaven now forget, and ev'ry thought of sadness.

Christ Himself the feast hath spread, by Him the hungry soul is fed,

And He alone can feed us. Hallelujah!

"Christ Lay in Death's Dark Prison"

1. Chorus

Christ lay in Death's Dark Prison. It was our sin that bound Him. This day hath he arisen, And sheds new life around Him. Therefore let us joyful be, And praise our God with solemn glee. So sing we Hallelujal! Hallelujah!

2. Duet for Soprano and Alto

O'er Death no man could prevail, If mortal e'er came near Him. Through guilt all our strength would fail, Our sinful hearts did fear him. Therefore Death did gain the day, And lead in triumph us away, Henceforth to dwell with him emprisoned. Hallelujah!

3. Solo for Tenor

Now Jesus Christ, the Son of God. For our defense hath risen. Our grievous guilt He hath removed, And Death hath bound in prison. All His might Death must forego, For now he's nought but idle show. His sting is lost forever. Hallelujah!

4. Chorus

How fierce and dreadful was the strife, When Life with Death contended; For Death was swallowed up by Life, And all his power was ended. God of old, the Scriptures do show, Did promise it should be so. O Death, where is Thy victory? Hallelujah!

Mid streams of living water flowing.

5. Solo for Bass

The Paschal Victim here we see, Whereof God's word hath spoken, He hangs upon the cruel tree, of saving love the token. His blood ransoms us from sin, and Death no more can enter in. Now Satan cannot harm, no, no, cannot harm us. Hallelujah!

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The ancient leaven now forget, and ev'ry thought of sadness.

Christ Himself the feast hath spread, by Him the hungry soul is fed,

And He alone can feed us. Hallelujah!

Cantata Number 4:

antata Number 4:
"Christ Lay in Death's Dark Prison".....Bach (Christ Lag in Todesbanden)

Collist, Renata Mastropaolo

Sinfonia

Chorus Duet for Soprano and Alto Solo for Tenor Chorus

Solo for Bass

Duet for Tenor and Soprano Chorale for Congregation:

> With grateful hearts we all are met To eat the bread of gladness. The ancient leaven now forget, And ev'ry thought of sadness. Christ Himself the feast hath spread, By Him the hungry soul is fed, And He alone can feed us. Hallelujah!

The Southern Baptist Theological Seminary Louisville, Kentucky SCHOOL OF CHURCH MUSIC

presents

JOHN N. SIMS, Tenor

Maurice Hinson, Pianist Richard Skerlong, Violinist

in

FACULTY RECITAL

Alumni Memorial Chapel April 11, 1961 Eight O'clock

PROGRAM

Clun

Cantate Domino	Francesco Cavalli (1602-1676)
Four SongsOpus 35, for voice and violin	Gustav Holst (1874-1934)
Jesu sweet, now will I sing to My soul has naught but fire an I sing of a maiden that match My Leman is so true of love an	d ice nless is
Meine Seele rühmt und preist Cantata No. 189	J. S. Bach (1685-1750)
Aria: Meine Seele rühmt und pre Recitative: Denn seh' ich mich Aria: Gott hat sich hoch gesetzet Recitative: O was für grosse Dir Aria: Deine Güte, dein Erbarme	t nge
On Wenlock Edge	
On Wenlock Edge From far, from eve and morning Is my team ploughing O when I was in love with you Bredon Hill	g

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

STUDENT CONVOCATION

Gardencourt 1:00 P. M. April 13, 1961 PROGRAM Concerto del Sigr. Tomaso Albinoni . . Johann Gottfried Walther Allegro Adagio Allegro Tiffany Ade, organ (Hopper) Sonata in D minor D. Scarlatti Elizabeth Lee, piano (B. Owen) Piece en forme de Habanera . M. Ravel Bruce Brumley, clarinet (Livingston) Shirley Prow, piano Sonata in E major, Op. 120, No. 2 . Brahms Joan Cooper, clarinet (Livingston) John Corbett, piano

SENIOR DIVISION

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC KENTUCKY STATE MUSIC PIANO COMPETITION FESTIVAL

THE KENTUCKY MUSIC TEACHER'S ASSOCIATION

				THE KENTOOKY MUS	IC TEACHER'S	ASSOCI	ATION		
RECITA Pre-pe	L ROOM rforman	, GARD	PMCOTTDM	First Floor coom - Mr. Wagne:				lay, I	April 14, 1961
Adjudi	cator:	Miss	Helen G	reim - Maysville	e, Kentucky	Dicolid	rioor)		-4, 1,701
PIANO		SENIO							
Event	Time		Rating	Name					
2	9:00	a.m.	-	Carol Ann Claxo	n		School		
3	9:08 9:16			Robert Smith			Atherton		
4	9:24		0-0-0-0-0-0-0-0	Carole Ann Maas			Atherton	7.7	
5	9:32		0	Wendy M. Schroe	der		Kentucky	Home	
6	0-10			Linda Hunt Long					11

456 Linda Hunt Long 9:40 Norma Thomas 7 9:48 Assumption High Mary Carmel Owen 8 9:56 Laurie Von Roenn 9 10:04 Paula Harder Cheryl Ann Barteldes " 11 10 10:12 11 10:20 Cynthia Koshewa duPont Manual 10:28 (A fifteen minute recess at this time)

12 13 14 15 16 17 18 19 20	10:43 10:51 10:59 11:07 11:15 11:23 11:31 11:39	Betty Ann Simmons Cecelia Sams Bunty Adams Jane Vaughan Pat Crawford Thomas Faye David Bryant Nancy Rogers Betty Alexander	Henry Central Shelbyville Independent """" Taylorsville High Old Kentucky Home (Bardstow Bloomfield High
21	1:00	LUNCH PERIOD - ONE HOUR (and five minutes)	

Joyce Rogers Cornell Lois Jean Payne Bloomfield High David P. McGinnis Vine Grove High Mary Simpson 11 11

Shelby County High 11 . 11

PIANO CONCERTO:	SENIOR
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1:08

1:16

1:24

1:32

22

23

24

25

26 1:40		0	
ORGAN SOLO SENIOR 27 1:48	Characteric Characteric County	Cecelia Sams	Shelbyville Independent
PIANO DUET: SENTOR	DesCardinidasCardinidas	Mary Simpson	Shelby County High

PIANO DUET: SENIOR Shelby County High 1:56

Sharon Yount

31 2:20 Bunty Adams & Cecelia Sam	Kentucky Home
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The Kentucky Opera Association

(Member of Louisville Fund)

and

THE UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

Present

LUCIA DI LAMMERMOOR

Ву

GAETANO DONIZETTI

under the direction of

KARLOS MOSER

with members of

THE LOUISVILLE ORCHESTRA

Columbia Auditorium

April 13th and 14th, 1961

8:30 P.M.

LUCIA DI LAMMERMOOR An Opera in Three Acts by GAETANO DONIZETTI

(Cast in order of appearance)

NORMAN	Burwell Hardy
HENRY ASHTON, Lord of Lammermoor	J. B. Davis
RAYMOND BIDE-THE-BENT	Clarence Smith
LUCIA, Sister of Henry Ashton	Audrey Nossaman
ALICE, companion to Lucia	Grace Wieck
EDGAR of RAVENSWOOD	Frank Porretta
SIR ARTHUR BUCKLAW	Robert Davis
MAID-IN-WAITING	. Mary Tyler Simpson

The action of the opera takes place in and around the Scottish Baronial castles of Lammermoor and Ravenswood in the latter part of the 17th century.

Act I, Scene I - Forest of Lammermoor Scene II - A Park, near Lammermoor

Act II, Scene I — Anteroom in the Castle of Lammermoor Scene II — Great Hall of Lammermoor

Act III, Scene I - Great Hall of Lammermoor Scene II - Burial Crypt of Ravenswood

ACT I, SCENE I. Norman, captain of the guards, sends his men in search of a stranger, believed to be nearby. Lord Henry enters, and learns from Norman that his sister, Lucia, has been secretly seeing Edgar of Ravenswood, his mortal enemy, and has fallen in love with him. Raymond intercedes for Lucia, but is spurned furiously by Lord Henry, who vows vengeance.

SCENE II. Lucia and Alice await the tryst with Edgar in their

secret meeting place. There is a legend connected with the fountain, and Lucia tells of having seen the figure of the legend calling to her one night. Alice tries to dissuade Lucia from her love for Edgar, claiming the figure is a bad omen, but Lucia reaffirms the ecstasy of her love. Edgar enters, and tells Lucia that he must leave for France for a while, but that he will try to persuade Lord Henry to agree to their marriage, and put an end to the feud. Lucia tries to dissuade him from this course of action, Edgar agrees to wait until his return, and the two lovers bide each other a passionate farewell.

ACT II, SCENE I. Norman assures Lord Henry that Lucia will think Edgar unfaithful to her, when she reads the forged letter he has prepared. Lucia is summoned, tries bravely to defend her own, but agrees to marry Sir Arthur Bucklaw, a wealthy nobleman, to save her brother from financial and political ruin, as she is now convinced that Edgar loves her no longer.

SCENE II. The members of the Lammermoor clan are assem-

bled to greet Sir Arthur Bucklaw, and witness the signing of the marriage contract. Sir Arthur's doubts about Lucia's feelings for Edgar are quieted by Lord Henry, who assures him that Lucia is only grieving for her dead mother. Weak with despair, Lucia is brought in by Alice and Raymond, and forced to sign the contract. Having heard that Lucia is supposedly untrue to him, Edgar bursts in upon the assemblage. In the hush that follows his entrance, each character voices his private concerns and fears in the famous sextet. Sir Arthur and Lord Henry order Edgar to

depart, but first he demands of Lucia whether or not it is her signature on the contract. When she admits that it is, Edgar

curses her, and wild with fury, rushes from the scene.

ACT III, SCENE I. The guests are going on with the wedding festivities, when Raymond appears, interrupting the scene with the ghastly tidings that Lucia has gone mad and killed her husband. In her bloodstained shift, Lucia wanders in, and sings of her joy in being finally united with Edgar, whom, in her madness, she believes to be her husband. Lord Henry enters to upbraid Lucia, but realizing that she is demented, asks, too late, for her forgiveness.

SCENE II. Edgar bemoans his lost love. A cortege of the company at Lammermoor enters, to bring news to Edgar of the scene they have just witnessed. Raymond, entering, stops Edgar from returning to Lammermoor, telling him that Lucia has died. Edgar, realizing that life has no more to offer, kills himself, and the

curtain falls.

CHAMBER MUSIC SOCIETY, INC. (Affiliated with University of Louisville)

presents

ADELE ADDISON, Soprano James Payne at the Piano

As a Memorial Concert to Mack Harrell
The Playhouse, Saturday, April 15, 1961, 8:30 p.m.

PROGRAM

I
Lambertine - (Stoll)FRANZ SCHUBERT
Bei Dir - "With You" - (Seidl)Schubert
Dass sie hier gewesen - "She has been here" - (Rückert)SCHUBERT
Die Männer sind mechant - "Men are naughty" - (Seidl)SCHUBERT
Die junge Nonne - "The Young Nun" - (Craigher)SCHUBERT
II
Madchenlied - "Maiden's Song" - (Heyse)JOHANNES BRAHMS 1833-1897
Unbewegte laue Luft - "Still, gentle air" - (Daumer)BRAHMS
Immer leiser wird mein Schlummer - (Lingg) BRAHMS
"My sleep will be ever quieter" - (Lingg)BRAHMS Auf dem Schiffe - "On the boat" - (Reinhold)BRAHMS
Juchhe - "Joy" - (Reinick)
INTERMISSION
III
III Liebe schwärmt auf allen Wegen - "Love abounds on all roads" - (Goethe)Schubert
Liebe schwärmt auf allen Wegen - "Love abounds on all roads" - (Goethe)Schubert
Liebe schwärmt auf allen Wegen - "Love abounds on all roads" - (Goethe)
Liebe schwärmt auf allen Wegen - "Love abounds on all roads" - (Goethe)
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Liebe schwärmt auf allen Wegen - "Love abounds on all roads" - (Goethe)
Liebe schwärmt auf allen Wegen - "Love abounds on all roads" - (Goethe)

Decca & Columbia Records

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UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

STUDENT CONVOCATION

1:00 P.M. April 20, 1961 Gardencourt PROGRAM . Tuthill Phantasy Piece Ronald E. Stopher, trombone (Lyon) Billie Cash, piano L. Spohr Concerto No. 9 in D minor . Allegro (first movement) Sherrin MacDonald, violin (Kling) Bobbye Ossman, piano Handel Sonata in F major . Andante Allegro (Originally in A major for Violin) Terry Cravens, trombone (Lyon) Billie Cash, piano Puccini "O Mio Babbino Caro" from Gianni Schicchi . H. Purcell "I Attempt from Love's Sickness to Fly" Mary Helen Romine, soprano (Nossaman) Carol Weiss, piano .Hindemith Sonate for Clarinet and Piano . First movement Billy B. White, clarinet (Livingston) Carol Weiss, piano Paisiello Nel cor piu non mi sento .

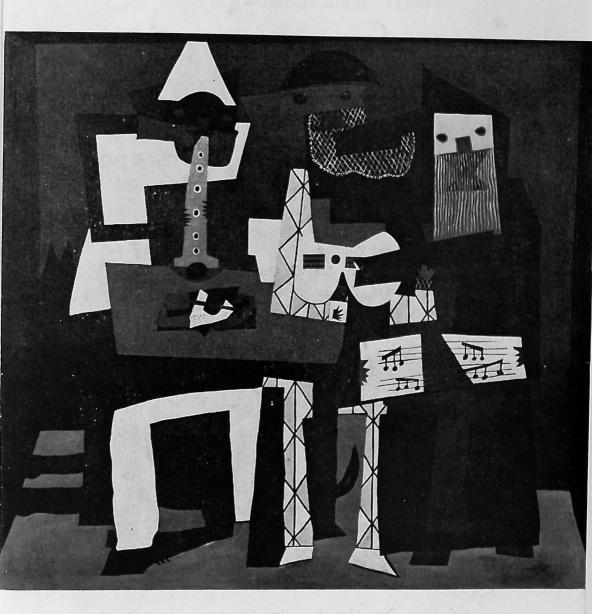
> Jamie Underwood, soprano (Nossaman) Shirley Prow, piano

On Wings of Music .

. Mendelssohn

Steinway piano

fifteenth festival of contemporary music 1961



university of louisville school of music gardencourt

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC Preparatory Department

April 22, 1961

	O OLIGO SIDDA MAGINESA	
	Mark Constinue, cello (G. M. Graemo Gilmoro, accompanio	10:30 a.m.
Pirates Bold		Clark Library
Neighborhood Parade		Clark Library
	Michael Cheng, piano (Gilligan)	
March Minstrel Show		Tcherepnin Clark Library
	Constance Hawkes, piano (Gilligan)	
Running With My Kite Baboon Talk Song of the Gondolier	or Patricia Spoerl, plano (Wa	Clark Library Clark Library Clark Library
	Emily Schneck, piano (Gilligan)	
Children's Parade Lullaby Folk Dance	Cymthia Clarko, piano (Vag	Clark Library Siegmeister Tansman
(notenn	Avery Burke, piano (Gilligan)	
Street Games		Siegmeister
	Nancy Sanneman, piano (Wagner)	
Viol D'Amore Waltz	leral to the second	Brown
(yen	Clare Cummings, viola (Schneider) Graeme Gilmore, accompanist (D. Owen)	
The Little Prince	disk) omsid fextamo fracta	Krogmann
	Robin Louis, violin (Schneider) Graeme Gilmore, accompanist (D. Owen)	
Tarantella		Prokofiev
	Leslie Knox, piano (Graves)	
At Morn		Squire

Kathleen Louis, cello (G. Whitney)
Graeme Gilmore, accompanist (D. Owen)

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

PREPARATORY DEPARTMENT

presents a

RECITAL

by pupils of JOHN CORBETT

GARDENCOURT

April 25, 1961

7:30 p.m.

PROGRAM

Early in the Morning Johnny . . Frances Clark Library David Yahne The Parade County Fair . Frances Clark Library George Weldon Aaron Dance of the Wooden Shoes Folk Song Are You Sleeping John Ballard The Pirate The Prince . . Frances Clark Library Ronna Gordon Schumann Soldier's March Lenn Schramm Bartok In Yugoslav Mode Patricia Hughes Clowns Kabalevsky Ronna Gordon Two Russian Folk Songs Beethoven Lenn Schramm Bach Two-Part Invention No. 1

C. E. Stubblefield

Sonatina Op. 36, No. 5 Rondo Allegro di molto

Clementi

Joyce Perdue

Three German Dances

Haydn

Lenn Schramm

Morning Prayer, Op. 39, No. 1 Winter Morning Op. 39, No. 2

. . . Tschaikowsky

Elizabeth Willis

L'avalanche, Op. 45, No. 2

Heller

Joyce Perdue

Song Without Words Op. 19, No. 6

Mendelssohn

Sarah Summers

Matrosenlied, Op. 68, No. 1 (Sailor's Song)

Grieg

Elizabeth Willis

Wachterlied, Op. 12, No. 3

Grieg

Patricia Hughes

Springtanz, Op. 47, No. 6

Grieg

Sarah Summers

THE WOMAN'S CLUB OF LOUISVILLE COMMITTEE ON MUSIC

Presents

LEE LUVISI, pianist

☆ ☆ ☆

Wednesday Afternoon, April 26th, 1961

PROGRAM

I.

Fantasia in C MajorHaydn
7 Ländler (Country Dances) from Op. 171Schubert
Sonata quasi una Fantasia, in E-flat Major, Op. 27, No. 1Beethoven
Andante — Allegro — Tempo I Allegro molto e vivace Adagio con espressione Allegro vivace — Adagio — Presto
II.
Suite, Opus 14
Allegretto Scherzo Allegro molto Sostenuto
"La Valse", poème choréoraphique

UNIVERSITY OF LOUISVILLE

SCHOOL OF MUSIC

presents

CAROL WEISS, piano (pupil of Benjamin Owen)

GARDENCOURT

26 APRIL 28, 1961

8:30 p.m.

(Given in partial fulfillment of the requirements for the degree of Bachelor of Music.)

PROGRAM

Sonata in D Major, K. 29 Scarlatti

Sonata in E Major, K. 215 Scarlatti

Twelve Variations on a Russian Dance. . Beethoven

INTERMISSION

Seven Bagatelles from Op. 6	. Bartok
Preludes, Op. 28	Chopin
B Major	
Waltz, Op. 34, No. 3	Chopin

STEINWAY PIANO

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

STUDENT CONVOCATION

Gardencourt

1:00 P. M.

April 27, 1961

PHI MU ALPHA SINFONIA presents

Concerto for Trumpe Second movement	t Vittorio Gionnini	
	Lloyd Collins, trumpet (Raper) Mary Helen Romine, piano	
The Sea from Acht Liede Richard Cory	er, Op. 47) Edward A. McDowe	11
	Edwin Brand, tenor (Smith) Shirley Prow, piano	
Andante and Scherzo	Barat	
	Patrick McGuffey, trumpet (Raper) Mary Raper, piano	
Kleine Präludien und	Intermezzi Hermann Schroeder	
Maestoso Allegro moderato Allgretto Poco vivace	Intermezzi Hermann Schroeder	
	William Elliott, organ (Hopper)	
Sonatine Sportive Allegro	Alexandre Tcherepi	ine
	Charles Mallory, alto sax (Livingston)	
	Mary Helen Romine, piano	
	Waly Helen Romine, plane	
Sonata for Trumpet Slow movement	Harold Shapero	
	Tom Giles, trumpet (Raper)	
	Shirley Prow, piano	
	, , , , , , , , , , , , , , , , , , , ,	
Sonate for Clarinet a First movement	and Piano Hindemith	*
	William White, clarinet (Livingston)	
	a total a minne	

Carol Weiss, piano

Scholarship Benefit Concert



The

MacDowell Music Study Club

presents

TAKA KLING

Harp

and

PAUL KLING Violin

APRIL 28, 1961 — 8:30 P.M.

SPEED MUSIC ROOM

Ι

Sonata for Violin and Harp Johann Baptist Krumpholtz (1745-1790)

Allegro moderato

Romanze

Tempo di minuetto (en Rondo)

II

Adagio and Fugue in G minor Johann Sebastian Bach for Violin solo

III

Aria in Classic Style for Harp Marcel Grandjany

"Ossian" Piece caracteristique
pour Harpe (1958) Ejvin Andersen

IV

Welsh Melody No. 12 for Harp John Thomas (1826-1913)
Prelude op. 12 No. 7 (1913) (Harp) Serge Prokofieff
Arabesque No. 1 (Harp) Claude Debussy
V
"Haru no Umi" for Violin and Harp Michio Miyagi (arr. by T. Kling)
Fantaisie pour Violon et Harpe Camille Saint-Saëns
$\Rightarrow \Rightarrow \Rightarrow$

The Scholarship Committee acknowledges with sincere appreciation ${\it all}$ contributions.

To Taka and Paul Kling, for so graciously giving of their great talent—and of their time, we extend our lasting gratitude.

Mrs. Garrett Kerr Moore, President Mrs. Richard Priest Dietzman, Scholarship Chairman

Annual Student Recital

of the

Greater Louisville Music Teachers' Association

SATURDAY, APRIL 29, 1961

8:00 O'Clock

Gardencourt, University of Louisville

Andante—from "Surprise" Symphony John Smith, Jr., and Dick Sanders, piano duo	Haydn-Steiner
Sonata in G Major—Op. 49, No. 2	Beethoven
First Movement: David Clenny, piano	
Care Selve	Handel
	Uanda
Minuet in E Flat Frances Morris, piano	
Sonatina—Op. 36, No. 5	Clementi
Rondo Marilyn Schumacher, piano	
Marche Militaire	Schubert
Georgia Georgacopolous and Nickie Georgacopolous Mary Rice and Linda Rice, double piano duet	
Sonata in D Major	Haydn
Allegro con brio	
Evelyn Kay Schuermeyer, piano	
Toccata in G Major Janet Barrett, piano	J. S. Bach
	Doodhaaa
Sonata in D Major	Beetnoven
Allegro Molto Beth Horton and Pam Isham, piano duet	
Bear Dance	Bartok
Jimmy Macemon, piano	
Sonatina in D Major—Op. 36, No. 6	Clementi
Rondo	
Mary Ellen Scharff, piano	~.
Adele's Laughing Song	Strauss
Carlene Vogel, accompanist	
Arabesque No. 1	Debussu
Arabesque No. 1 Patricia Wilson, piano	
Tarantella	Prokofiev
Leslie Knox, piano	
Introduction and Toccata	Walond
B. T. Kimbrough, organ	
Sonata in D minor, Op. 31, No. 2	Beethoven
Largo — Allegro Robert Lam, piano	
	I C Dach
Italian Concerto Presto	J. S. Bach
Judith Starr Buschmeyer, piano	
Sonata in D, K 448	Mozart
Allegro con spirito	
Geraldine Rutter and Robert Smith, piano duo	

Teachers represented: Mrs. James M. Adams, Mrs. Emma Cooke Davis, Mrs. James Dorsey, James Garrison, Grant Graves, Mrs. Olga Hans, Maurice Hinson, Sam Hodges, Francis Hopper, Mrs. Alameda Jackson, Mrs. Kenneth Lloyd, Mrs. Frank Mahin, Mrs. William A. Price, Gladys Eve Sinclair, Roberta C. Tassie, Evelyn Pickett Walker, Elizabeth White, and Hannah Wolf.



MUSIC of JOHANN SEBASTIAN BACH

Francis Hopper, organist

assisted by

St. Francis in the Fields choir, Grant Graves, director

Sunday, April 30, 1961

4:00 p.m.

St. Francis in the Fields Parish Hall Harrods Creek, Kentucky

Program

Concerto II in A minor (after Vivaldi)
Allegro
Adagio
Allegro

Vater unser im Himmelreich, Our Father which art in Heaven

Alle Menschen müssen sterben, Hark! A voice saith, all are mortal

Fugue in D minor

Herz und Mund und That und Leben, Jesu, joy of man's desiring (from cantata 147)

Cantata 118

O Jesu Christ, mein's Lebens Licht, Oh Jesus, Lord, my Light and Life

Jesu, nun sei gepreiset, To Thee alone be glory (from cantata 41)

INTERVAL

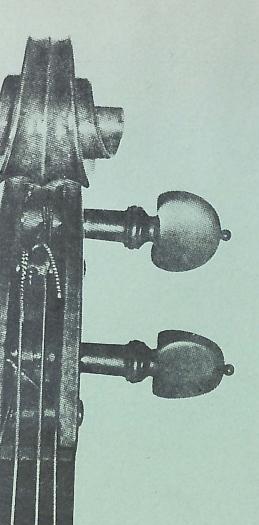
Sonata VI in G major Vivace

Est ist das Heil uns kommen her, Salvation now is come to earth

Wenn wir in höchsten Nöthen sein, When in the hour of utmost need

Prelude and Fugue in A minor

Members of the parish and friends of Dr. Hopper are invited for coffee at the conclusion of the program.



UNIVERSITY OF LOUISVILLE

in cooperation with

THE LOUISVILLE ORCHESTRA

PRESENTS

the

UNIVERSITY OF LOUISVILLE SYMPHONY ORCHESTRA

Robert Whitney, Director

Karlos Moser, Conductor

with soloists

June McCoy Gwyn Decker Mildred Kemp Carole Jordan Grace Wieck

May 1, 1961

8:00 p.m.

Columbia Auditorium Louisville, Ky.

PROGRAM

> June McCoy, violin Gwyn Decker, viola

Mildred Kemp, trombone

Carole Jordan, soprano

Letter Scene Tschaikowsky from "Eugene Onegin" 1879

Grace Wieck, soprano

INTERMISSION

Symphony No. 2, in D major, Opus 79 . . . Brahms
Allegro non troppo
Adagio non troppo
Allegretto Grazioso

Allegro con spirito

PROGRAM NOTES

I

The "Konzertante Symphonie", in E flat, was written by the 23-year old Mozart in Salzburg. The "Allegro Maestoso", a movement of noble proportion and restraint, is in the usual Concerto first movement form, with a composed cadenza. The instrumentation is for oboes, horns, and strings amplified by an extra viola section to balance the soloists. The "scordatura" for the solo viola part was originally in D major with strings tuned up a half-step.

This Symphony rather than "Concerto" emphasizes the combining rather than the contrasting of the solo and orchestra. The first movement is slow, short, and elegiac, somewhat in the nature of a moody introduction to the stromy and violent "Agitato": The melodies of the second movement are jagged and made of small intervals, giving a highly-colored surface texture to the basically clear harmonies and form.

Ш

"Louise" is an excellent example of realistic national opera. For this, his most successful opera, Charpentier wrote both libretto and music. Though first produced at the turn of the century, the first "Louise", Mary Garden, is alive today. "Depuis le Jour" is an expression of Louise's radiant happiness with her lover Julien, and of the sweetness and purity of her first love.

IV

"Eugene Onegin" was written for, and first produced by a music conservatory. The Letter Scene takes place in Tatiana's room at night. It portrays her conflicting emotions as she tries to write to Onegin, whom she has met for the first time that day. Uncertain as to whether he would return her love, she hesitates to appear too forward. As the night progresses, she seems to see, in her delirium, a vision before her. But her love conquers her indecision, and she commits her fate irrevocably to him as she seals the letter.

V

Phillip Radcliffe, in Groves Dictionary of Music, speaks of Brahms' Second Symphony as "tranquil in mood. The first movement is rich in attractive melodic ideas, treated with unobtrusive ingenuity. The adagio, more sombre in character than the rest of the work, is remarkable for its long-drawn, contemplative themes; the allegretto that follows it, exquisitely light in touch, vies with the first movement in its combination of lyrical charm and masterly thematic treatment, and robust cheerfulness of the finale is from time to time tempered by mysterious and impressive shadows".



THE UNIVERSITY OF LOUISVILLE and the AMERICAN GUILD OF ORGANISTS present

THE WESTFALIAN KANTOREI

an ensemble of 53 singers
and instrumentalists,
conducted by
Dr. Wilhelm Ehmann,
Director of the
Westfalian Church Music
Institute at Herford, Germany

TUESDAY, MAY 2, 1961

8:30 P.M.

CALVARY EPISCOPAL CHURCH

821 S. 4th Street

PROGRAM

Intrada for 6 parts (trumpets, trombones)

Wie lieblich sind deine Wohnungen, Herre Zebaoth. Psalm 84.

Toccata in C, played on a Positive Organ

Es steht ein Lind in jenem Tal Cantus firmus setting with singers and instrumentalists.

Magnificat anima mea Dominum

Concerto for 4-part Favorit chorus,
two vocal-instrumental Capell
choruses (4-part), a 3-part
concerted violin choir, a 3part
concerted trombone choir and
figured bass.

Hans Leo Hassler (1564-1612)

Heinrich Schuetz (1585-1672)

Jan Pieters Sweelinck (1562-1621)

Caspar Othmayr (1515-1553)

Heinrich Schuetz

INTERMISSION

Intrada for wind instruments

Quatricinia for wind instruments

Johann Christoph Pezel (1639-1694)

Gottfried Reiche (1667-1734)

Chorus: In dulci jubilo
Concerto for a high and a low
4-part chorus with woodwinds,
brasses, figured bass and two
trumpets obbligato.

Samuel Scheidt (1587-1654)

Wachet auf, ruft uns die Stimme 5-part motet with two solo sopranos. Hugo Distler (1908-1942)

Singet dem Herrn ein neues Lied

Motet for two 4-part choirs
including soli and tutti,
woodwinds, strings, and figured bass.

Johann Sebastian Bach (1685-1750)

PERFORMERS

Herta Flebbe, Rotraut Pax, sopranos; Frauke Hasseman, alto; Wilfried Kastrup, Gert Spiering, tenors; Johannes Kortendieck, Wilhelm Pommerien, basses.

Strings (viols), recorders, oboes, baroque trumpets and trombones, organ (positive), organ (portative) and harpsichord.

Church Music Director Arno Schoenstedt (organ and harpsichord).

Records: CANTATE and BACH-STUDIO

LOUISVILLE

Community Concert Association

Presents

CONCERTGEBOUW ORCHESTRA OF AMSTERDAM

BERNARD HAITINK, Conductor

United States Tour of the Concertgebouw Orchestra of Amsterdam under the High Patronage of Her Majesty the Queen of The Netherlands

1960

1961

Program

Overture to "Oberon" (1826)

C. M. von Weber (1786-1826)

Symphony No. 7 in D minor, Opus 70 (1885) (called No. 2)

Antonin Dvorák (1841-1904)

Allegro maestoso Poco adagio Scherzo: Vivace Finale: Allegro

Intermission

Symphony No. 2, "Piccola Sinfonia" (1938/40)

Léon Orthel

Poco lento - Allegro molto - Meno mosso -Scherzando – Meno mosso – Allegro moderato (born 1905)

Suite from the ballet "The Firebird" (1910 and 1919)

Igor Stravinsky

Introduction - Dance of the Firebird

Round of the Princesses

Infernal Dance of the Subjects of Kashcheï

Lullaby - Finale

(born 1882

COMMUNITY CONCERTS INC.

affiliated with

COLUMBIA ARTISTS MANAGEMENT INC. 165 West 57th Street . New York 19, N. Y.

Program Notes

C. M. von Weber

WHEREAS Mozart's life belongs almost entirely to the period of the ancien régime and Beethoven's youth comes before 1789, the year of the French Revolution and generally considered as marking the beginning of a new era, Carl Maria von Weber is wholly a child of this new era. He was born in 1786 in Eutin (Oldenburg), and the more or less enlightened despotism of the eighteenth century was never a concrete reality for him. He was a musician of a completely new type: no longer a Kapellmeister in court service, he was active in various functions, especially as a traveling pianist and conductor. From time to time he was also appointed to more stable positions until finally, in 1817, he was given a lifelong appointment at the German Opera in Dresden. In addition he was a theater director, organizer, commentator, and critic. He was interested in musical life as a whole, and he even drew up a kind of musical handbook in which to collect data about choirs, orchestras, and societies in various towns and cities.

That Weber's music is imbued with a new spirit is thus only to be expected. It is full of intensely romantic expressiveness, which manifests itself in a highly personal melodic idiom. Exciting march rhythms are characteristic of his music, as of so many works of the Napoleonic era. Furthermore, he was a pioneer in the field of orchestration: his orchestra is the same as that of Beethoven and Schubert, but — particularly in his operas — he develops a new sonority by using uncommon combinations of instruments and unusual registers.

It is quite possible that Weber's work as a composer is somewhat underrated. He is regarded in general as a historic link, as a forerunner of Wagner rather than as an independently creative musician. For the most part, only his *Invitation to the Waltz*, some overtures, and a few arias are known to concert audiences — an inconsiderable amount in view of his many songs, piano compositions, and works for chamber ensemble.

Oberon was his last work in the field of opera. Commissioned by Charles Kemble, manager of Covent Garden, it was completed in January 1826 and first produced on April 12 of that year. In the plot, elements from the Abduction from the Seraglio, The Magic Flute, and Fidelio are to be found. The libretto is not of very high quality, and Weber was far from satisfied with it. But he was mortally ill and died only a few weeks after the opening performance without having been able to work out his revisions.

In the Overture, the principal characters of the play, the knight Hüon and his bride Rezia, are represented by the horn motifs in the slow introduction and by the clarinet melody in the Allegro.

Marins Flothnis

Symphony No. 7 in D minor, Opus 70 (called No. 2) . Antonin Dvorák

DOUBTLESS many music-lovers think of Dvorák as the composer of a single symphony, the one known as "From the New World." Yet Dvorák published four others and the second, in D minor is, according to Philip Hale, greater than the more familiar one. "When he wrote the one in D minor," wrote Mr. Hale, "he was still the

Bohemian musician gifted with an uncommon sense of color and rhythms. He remembered the folk songs of his country and the dances for which he had played in his early years. English flattery and over-praise had not turned his head: He liked his own music, but he did not take himself too seriously. He was not afraid to let himself go in a symphony; he did not stand in awe of professors and critics. . . ." The D minor Symphony remains, after more than 75 years, fresh, vigorous, often beautiful in color, often stirring rhythmically, and by reason of the contents and the manner in which they are clothed.

Intermission

Symphony No. 2, "Piccola Sinfonia"

Léon Orthel

L EON ORTHEL, born in 1905, was a pupil of Johan Wagenaar at the Royal Conservatory in The Hague, where he is now professor for piano himself. His works, written in a moderately modern idiom, include five symphonies, several works for piano, and for violin and piano, and songs. His Second Symphony (Piccola Sinfonia), dating from 1938-1940, is generally regarded as his most characteristic work. The various short movements follow each other without a break; they represent at the same time the sections of a "sonata form" and the movements of a symphony:

Poco lento — Introduction
Allegro Molto — First subject and transition
Meno mosso — Second subject
Scherzando — Development
Meno mosso-Allegro moderato — Recapitulation

This is a very concentrated work of high dramatic power.

Suite from the ballet "The Firebird"

Igor Stravinsky

STRAVINSKY'S ballet, "The Firebird," from which the music of this Suite is extracted, is based on an old Russian legend telling how Prince Ivan with the help of the wondrous Firebird, overcame the sorcerer Kashchei and freed his victims.

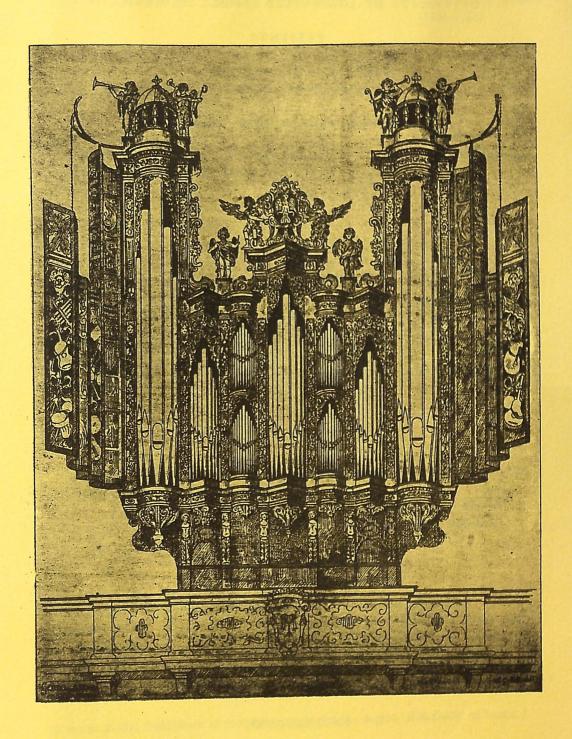
Introduction leading into a section called Dance of the Firebird, combines some of the music accompanying Ivan's pursuit of the miraculous bird as Prelude to the Dance itself — music of fantastic and captivating grace. Ivan captures the Firebird as she is feeding on golden apples in Kashchei's garden but melted by her entreaties, he soon releases her and she leaves with him, in gratitude, one of her shining feathers.

Round of the Princesses — A round-dance of charming gravity and stateliness. Thirteen princesses, held prisoner by Kashchei, play with the golden apples and dance as Ivan watches from his hiding place. He joins them and they warn him to flee before Kashchei can turn him into stone.

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

STUDENT CONVOCATION

Gardencourt	1:00 P. M.	May 4, 1961
	PROGRAM	
Mazurka in A minor, Op.		. Chopin
	Ann Gilligan, piano (B. Owen)	
Phantasiestuecke, Op. 1 Des Abends Grillen	2	Schuman
	Brooke Johnson, piano (Anderson)	
Sonata in C First movement		J. S. Bach
	Otto Feddern, organ (Hopper)	
Sonata in F major, Op. Allegro	10, No. 2	Beethoven
	Bobbye Ossman, piano (D. Owen)	
Choral and Variations		Marc Delmas
	Guy Warren, trumpet (Raper) Shirley Prow, piano	
Sixth Barcarolle .		. Faure
Rhapsody in G minor, Op		. Dranms
	Gayle Lovette, piano (Anderson)	
Sonata in G major, K. 2 Andante (Second move		. Mozart
	Donald Greene, piano (Aldrich)	
Morceau Symphonique .		ippe Gaubert
	John Albrecht, trombone (Lyon) Mary Helen Romine, piano	



UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

PRESENTS

TIFFANY ADE, organist (pupil of Francis Hopper)

assisted by Patrick McGuffey, trumpet

May 5, 1961

Gardencourt	8:30 p. m.	May 5, 1961
	PROGRAM	
Agincourt Hymn .		John Dunstable (ca. 1370-1453)
C Major Prelude, F	ugue and Fugue	J. S. Bach (1685-1750)
Sonata for Trumpet Allegro Adagio Allegro	and Organ	. Henry Purcell (1659-1695)
Was Gott tut, das i Choral mit 9 Part		Johann Pachelbel (1653-1706)

INTERMISSION

Concerto del Sigr. Tomaso Albinoni. . . . Johann Gottfr. Walther (1684-1748)

Suite Brève Plainte Dialogue sur les Mixtures Jean Langlais (1907-)

In Dulci Jublio, op. 11

Hermann Schroeder (1904)

Kleine Praludien and Intermezzi Maestoso Allegretto Poco Vivace

SCHLICKER ORGAN

The audience is asked to refrain from applause until the program is over.

(Given in partial fulfillment of the requirements for the degree of Bachelor of Music.)

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC Preparatory Department

May 6, 1961

Gardencourt

10:30 a.m.

The Robin's Lullaby

Krogmann

Robin Louis, violin (Schneider)

Graeme Gilmore, accompanist (D. Owen)

The Pedlar

Brown

Vicki Riley, viola (Schneider)

Graeme Gilmore, accompanist (D. Owen)

Slumber Song

The Blue Bells of Scotland

Kritch Old Scotch Air

Paula Long, viola (Schneider)

Graeme Gilmore, accompanist (D. Owen)

Street Games

Minuet in F major

Seigmeister W. A. Mozart

George Edwards, piano (Green)

Prelude

Where Have You Been My Lambkin

Play Song

Peasant's Dance

Tcherepnin

Bartok Bartok

Bartok

Leslie Major, piano (Green)

Allegro

Fiocco

Lance Rucker, violin (R. Skerlong)
Glenna Dockery, accompanist (Anderson)

From Op. 45, 46, 47 - Numbers 34 and 36

Heller

Jane Mertl, piano (Weiss)

Nocturne in B major, Op. 32, No. 1

Chopin

Mary Catherine Quillen, piano (Anderson)

Hunting Song, Op. 19, No. 3

Mendelssohn

Gabriel Gruber, piano (Anderson)

Steinway Piano

This is the fourteenth recital during the 1960-61 season; the next recital will be held May 20, Saturday, 10:30 a.m.

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

STUDENT CONVOCATION

Gardencourt	1:00 P. M.	May 11, 1961
	PROGRAM	
The Sign Post . The Postman		Schubert Schubert
	ne Cassaday, baritone (Smith) Lewis, piano	
Concerto, K. V. 191 Allegro	• • • •	. Mozart
	icia Buckner, euphonium (Lyon) ie Cash, piano	
Sonata, Op. 10, No. 3 Presto (first movement		. Beethoven
Mary	Helen Romine, piano (Aldrich)	
Concerto for Horn in E		. W. A. Mozart
	lliam Hawkins, tuba (Raper) lliam Elliott, piano	
Ballade		Frank Martin
David Lo	ove, tenor saxophone (Livingston	a)
Adagio		. Richard Wagner
	Miller, clarinet (Livingston) m Elliott, piano	
Three Part Invention in Boating (from "Mikrokos	A minor	Bach Bartok
Bon	nie Waugh, piano (Aldrich)	
	molto e con brio (first movemen	
Mary	Ann Moore, piano (Aldrich)	

UNIVERSITY CHORAL UNION



Third Concert 8:30 P.M., May 12
COLUMBIA AUDITORIUM

The University Choral Union*

WALTER DAHLIN, Musical Director

PROGRAM

NÄNIE,	Op.	82Brahms
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PAUSE

Soloists: Audrey Nossaman, soprano

Richard Dales, baritone

Chorus: University Choral Union

University Choir

Orchestra: Members of the Louisville Orchestra

The University Choral Union would like to express its appreciation to Local 11, Harry Currie, President, of the American Federation of Musicians. Through their interest and cooperation a grant from the Trust Funds of the Recording Industries was obtained, thus allowing this concert to be given to the public without charge.

^{*}The University Choral Union is affiliated with the University of Louisville.

ELEGY (Schiller)

Ah, the fairest must perish!
What mortals and gods cannot vanquish,
Will not placate the iron heart of the Stygian Zeus.

Only once did love ever soften the Lord of the shadows; Yet at the threshold, stern, he withdrew his consent.

Even Aphrodite herself could not heal Adonis,
After the boar with his cruel tusks had wounded him sore;
Nor Achilles the mighty be saved by his mother immortal,
When at the gates Paris' shaft felled him, dying, his fate to
fulfill.

Straightway she rose from the sea with all the daughters of Nereus,

Rose to mourn for her glorious son, See how the gods and the goddesses all are weeping, Weep that Beauty must fade, weep that the Perfect must die.

Yet a sad song is sweet, and sung by a loved one is glorious; For the ignoble go silent and mute to the grave. (Yet a sad song is sweet, and sung by a loved one is glorious!)

GERMAN REOUIEM

According to the Holy Scripture

T

Chorus

Blessed are they that mourn, for their mourning they shall have comfort.

Who in sorrow soweth, he in rejoicing reapeth,

Who goeth forth and weepeth and good seed with him beareth shall come back rejoicing and bring with him his harvest.

TT

Chorus

All mortal flesh is as the grass, and all the glory man would gain is as the grass and flower. The flower is fallen, and the grass is dry and withered.

So therefore be patient, dearest brethren, unto the Day of the Lord. See how the husbandman waiteth for the fruit that the earth affords him and long is patient to gain it, 'til he receive the rain in the morning and in the evening. So be ye patient.

But still the Lord's Word standeth for evermore.

For the ransomed of the Lord shall return to Zion, and to Zion come with rejoicing; Joy everlasting, upon their heads eternal joy; joy everlasting on their heads be showered, and sighs and sorrow shall flee from them.

TTT

Baritone and Chorus

Lord, make me to know the measure of my days on earth, that my life will be ended, and I must go hence.

See Lord, how my days here are but a handbreadth, to Thee; lo, my life-time all as naught to Thee.

Man on earth here is but a vain thing, vanity altogether. Mankind goeth forth like a shadow, and for himself ever doth make much vain disquiet; his riches, he knoweth not who shall gather them.

Now, Lord, in what is my comfort? My hope is in Thee. But the righteous souls are in the hand of God and naught of harm falleth on them.

Chorus

How lovely is Thine own dwelling place, O Lord of Hosts! My soul longeth and fainteth to dwell in Thy courts; my soul and body crieth out, unto the One Living God.

O blest are they who dwell with Thee forever, they praise

Thee, Lord evermore.

V

Soprano and Chorus

Ye now are sorrowful, one day I yet again will see you and all your hearts will be joyful, and your rejoicing then no man taketh from you.

(I bring you comfort, as one whom his own mother comforts.)

Look upon me: ye know that for a little time labor and sorrow were mine, but everlasting peace I found!

VI

Baritone and Chorus

Here on earth we have no enduring abode, but yet, we seek one to come.

Look, for I show unto you a mystery: We shall not for always be sleeping, but we shall all be changed in a moment and be transfigured in the twinkling of an eye, at the sound of the trumpet!

For the trumpet shall sound, from their graves the dead will rise immortal, will arise incorruptible, all forever.

Then, what of old is written, the same shall be brought to pass: that death will be swallowed up in victory. Grave, where is thy triumph? Death, O where is thy sting?

Lord, Thou art worthy of honor, praise and glory, and might; for by Thy hand were all things created and for Thy good pleasure all things have their being.

VII

Chorus

Blessed are the Faithful, who in the Lord are dying, from henceforth. Hear the Spirit: that they rest them from all their labors, their works do follow after them.

PROGRAM NOTES

A German Requiem is Brahms' most pretentious choral work, and was the first of his large compositions to achieve worldwide fame. It is not a requiem in the traditional sense, as it does not follow the specific liturgical text of the Mass. It is, rather, a Protestant work, built on texts chosen by Brahms from the German Bible and from the Book of Wisdom. There is a genuine reverence for the sacred texts, and the entire work is filled with earnestness, tenderness, and human

sympathy.

Brahms did not create this requiem in memory of his mother, as is often maintained. He actually began working on it in 1856, or 1857, while deeply affected by the death of his friend. Robert Schumann. In fact, he took one of his basic ideas from Schumann's "project book." Six sections had been completed when the work was first performed at Vienna on December 1, 1867, as one of the Gesellschaft's concerts. A further extended version was performed on Good Friday of the following year and immediately established the work as one of major importance. Brahms wrote a new section for soprano solo (now Number 5) in commemoration of his mother's death in 1868. In its final form, A German Requiem was first performed in February 1869, at Leipzig, under the very careful baton of Karl Reinecke. The entire work is marked by a dignity and thoughtfulness which are natural expressions of a grieving heart and a questioning mind.

Nanie is a setting of Schiller's poem. The composition was inspired by the death of Brahms' close friend, Anselm Feuerbach, the painter. The work is written in a broad, elegiac vein, with a truly massive central section. It is a very personal meditation on the brevity of life and the inevitability of death. Dedicated to the painter's mother, Henrietta Feuerbach, the completed work was first performed from manuscript at Zurich, on December 6, 1881. Nanie and A German Requiem

are the only two works in which Brahms included a harp in his

orchestra.

THE UNIVERSITY CHORAL UNION HAS AN EXCITING SEASON OF PROGRAMS PLANNED FOR ITS

1961-62

CHORAL MASTERWORKS SERIES

plus a guest appearance with

THE LOUISVILLE ORCHESTRA

and a production in conjunction with
THE KENTUCKY OPERA ASSOCIATION

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UNIVERSITY CHORAL UNION

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Alice Anderson Beverly Brown Sue Colvert Margaret Comstock Linda Eagle Ewing Fahey Martha Ann Grauel Eleanor Haswell Carole Jordan Norma Jean Martin Patricia McGill Gene Sloane Ann Spauschus Mary Treitz Nancy True Beverly Vogelsburg Wilma Wilson

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Tom Chapman
Patrick Hogan
James Jones
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SOPRANOS

Antoinette Booker
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Nancy Hancock
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June McCoy
Gayle Miller
Linda Owen
Mary Helen Romine
Jamie Underwood
Grace Wieck

ALTOS

Tiffany Ade Pat. Buckner Billie Cash Jan Clayburg Joan Cooper Pauline Emerson Ann Gilligan Buth Hilton Brooke Johnston Mary K. Jones Mildred Kemp Mary Kreutzman Elizabeth Lee Sharon McDonald Shirley Prow Linda Tooley Bonnie Waugh Carol Weiss

TENORS

Edwin Brand
Bruce Brumley
Lloyd Collins
Otto G. Feddern
Tom Giles
Jim Jones
Bill Lippert
Charles Mallory
Louis Miller
Terry Sammons

BASSES

John Albrecht Terry Cravens Ronnie Deetch David Doran Bill Elliot Donald Greene Bill Hawkins Ralph Kafesjian B. T. Kimbrough Hester Matthews Thomas McGary Charles Miller Von Powell Duane Small Naymond Thomas Bill White

UNIVERSITY CHOIR

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The University Choral Union is happy to acknowledge its indebtedness to its Patrons, Sponsors, and Friends.

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UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC PREPARATORY DEPARTMENT

presents a RECITAL

by pupils of HOWARD WAGNER

May 13, 1961 2:30 p.m.

Gardencourt

PROGRAM Clark Library Growing Tall Beethoven Melody Richard Byrd The Prince The Pirate Trumpet Practice Clark Library Gary Lookabill Tcherepnin Marche Kabalevsky Dance Bruce Coe Bourree Bach Siegmeister Havin 'Fun Hilda Gudmundsson Song of the Dark Woods Siegmeister Gay Little Story Kabalevsky

Pandre Co

Randy Coe

Minuet K 2 A Little Joke Street Games

Kathy Lyon

Three German Dances

Nancy Sanneman

Minuet and Trio Two Waltzes, 9 B Hide and Seek

Mozart Schubert Tcherepnin

Mozart

Kabalevsky

Siegmeister

Pat Spoerl

Trio in E flat major Sailors Song

Mozart Grieg

Cynthia Clarke

Finale in A major Clown

Haydn Kabalevsky

Sharon Spalding

Minuet in E flat major

Haydn

Albert Clarke

Polonaise in A major (Military)

Chopin

Claudia Clarke

Gavotte in G major Important Event Bach Schumann

Sina Craddock

Aria in G major Album Leaf in F sharp minor Handel Schumann

Linda Wolford

Sonata No. 1 in D major for Four Hands

Mozart

Allegro Andante

Allegro Assai

Claudia Clarke and Albert Clarke

KENTUCKY STATE MUSIC FESTIVAL - LOUISVILLE DIVISION

sponsored by THE KENTUCKY MUSIC EDUCATORS ASSOCIATION

in cooperation with the UNIVERSITY OF LOUISVILLE, Philip G. Davidson, President SCHOOL OF MUSIC, Robert Whitney, Dean, and Louis U. Kromminga, Manager of the Festival

CHORAL EVENTS: University Center, University of Louisville, Belknap Campus, May 13, 1961, 9:00 a.m.

INSTRUMENTAL EVENTS: University Center, University of Lo ville, Belknap Campus, May 19, 1961, 1:30 p.m.

THIS IS A COPY OF THE FINAL PROGRAM. INSTRUCTORS ARE ASKED TO NOTIFY THE SCHOOL MUSIC IMMEDIATELY OF CANCELLATIONS.

Each organization has been assigned an assembly room. Please try to clear the room within an hour after your final performant in some instances, the same room will be used by two different schools.

The Director and his students are completely responsible for their assembly room and its contents until the entire group has checked out. WE CANNOT BE RESPONSIBLE FOR LOST ARTICLES OR CLOTHING.

There is ample parking space for all in the Parkway Field Lot. Guests are requested not to park in the area marked "Faculty."

Refreshments are available in the University Cafeteria and/or Snack Bar.

Mr. Raper, Director of the University Bands, will supply the following equipment: 2 timpani, bass drum, podium, chimes and music stands. Bring all other equipment with you.

There will be three judges for all events, (choruses, choirs, orchestras, and bands). Three copies of the music must be supplied for the judges. Present these copies to the room chairman.

Both choral and instrumental groups will enter Bigelow Hall for performance by the main entrance, and will leave by the stage exits.

ALL FESTIVAL PARTICIPANTS ARE REQUESTED TO ENTER THE UNIVERSITY CENTER BY THE MAIN ENTRANCE (facing west and the parking lot area).

THERE WILL BE NO REGISTRATION FOR THE CHORAL OR INSTRUMENTAL EVENTS.

We express our appreciation to everyone that has helped to expedite this event. It is sponsored by the University of Louisville as a part of its public service. If you can suggest ways to improve it, write to the Manager.

Ratings will be posted on the bulletin board near the headquarters in the main lobby. No ratings will be given out over the phone. Rating sheets should be picked up immediately after performance.

CHORUSES & CHOIRS May 13, 1961

University of Louisville Campus

UNIVERSITY CENTER

Warm-up Rooms: Hideaway and Conference Rm.

3rd & Eastern Parkway

Performance Room: Bigelow Hall ASSEMBLY RM. NAME LOCATION WARM-UP WARM-UP TIME PERF. TIME RATING JUNIOR HIGH CHORUSES 114 UL D Western Jr. (Mixed) Hideaway 8:44 9:00 D DuValle Jr. (Mixed) 2D SF Conference 8:52 9:08 3 D Eastern Jr. (Girls) LL Hideaway 9:00 9:16 303 D Highland Jr. (Mixed) TF Conference 9:08 9:24 D Manual (Girls) Lounge UL Hideaway 9:16 9:32 D Shawnee (Girls) 302 TF Conference 9:24 9:40 D Eminence (Girls) LL Hideaway 9:32 9:48 **CHOIRS** A Manual (Girls) Lounge UL Conference 9:40 10:00 BREAK BB Assumption (Girls) 2C SF Hideaway 10:10 10:30 A Manual (Mixed) Lounge UL Conference 10:20 10:40 SENIOR HIGH CHORUSES E Taylorsville (Girls) 114 UL Hideaway 10:30 10:50 E St. Charles (Girls) 2D SF Conference 10:40 10:58 CC Rineyville (Mixed) 3 LL Hideaway 10:50 11:06 C Portland Christian (Mixed) 303 TF Conference 10:58 11:14 E Taylorsville (Mixed) 114 UL Hideaway 11:06 11:22 E St. Charles (Boys) 20 SF Conference 11:14 11:30 C Shelby County (Girls) 304 TF Hideaway 11:22 11:38 C Kentucky Home (Girls) 30 TF Conference 11:30 11:46 C Eminence (Girls) 4 LL Hideaway 11:38 11:54 E St. Charles (Mixed) 2D SF Conference 11:46 12:02 LUNCH B Vine Grove (Mixed) 2 LL Hideaway 1:15 1:30 B Loretto (Girls) 1:35 2B SF Conference 1:40 B Sacred Heart (Girls) UL 1:30 114 Hideaway 1:50 B Vine Grove (Girls) 2 LL Conference 1:40 2:00 B Shepherdsville (Girls) 2D SF Hideaway 1:50 2:10 A Shawnee (girls) 302 TF Conference 2:00 2:20 Student conducting, 5 minutes extra, Janet Weatherford A St. Xavier (Boys) 2:35 Hideaway 2:10 3 A Manual (Mixed) UL Conference 2:20 2:45 Lounge A Atherton (Mixed) 2:55 TF Hideaway 2:35 304 A Shawnee (Boys) Conference 2:45 3:05 TF 302 A Manual (Girls) 2:55 3:15 UL Hideaway Lounge A Atherton (Girls) Conference 3:05 3:25 304 TF

LOCATION CODE:

LL - Lower Level

UL - Upper Level

SF - Second Floor

TF - Third Floor

THE HIDEAWAY IS ON THE LOWER LEVEL. THE CONFERENCE ROOM IS ON THE 2nd FLOOR.

BANDS and ORCHESTRAS

WARM-UP ROOM for all groups is the HIDEAWAY (lower level of the University Center)

NAME	ASSEMBLY RM.	WARM-UP TIME	PERFORMANCE TIME	RATING
JUNIOR HIGH ORCHESTRAS				
D Highland Jr.	114 UL	1:00	1:30	
D Parkland Jr.	2D SF	1:25	1:50	-
D Highland Jr. String Orch.	114 UL	1:50	2:10	
SENIOR HIGH ORCHESTRAS				
A Atherton (full) Student conductor - Rose	Lounge UL	2:05	2:30	
A Atherton (string orch.)	Lounge UL		3:00	_
A Manual	Conference SF	3:00	3:30	
JUNIOR HIGH BANDS				
D Highland Jr.	114 UL	3:30	4:00	
D Parkland Jr.	2D SF	3:55	4:20	
D Oldham County	2B SF	4:20	4:40	
D DuValle Jr.	302 TF	4:40	5:00	
D Manual	Conference SF	5:00	5:20	
DINNER				
SENIOR HIGH BANDS				
C Shelbyville Independent	304 TF	6:10	6:40	
C Shelby County	3 & 4 LL	6:35	7:00	-
B Manual (2nd band)	Conference SF	6:55	7:20	
A Atherton (full)	Lounge UL	7:20	7:50	
B Shepherdsville	2C SF	7:50	8:20	
A Manual (full)	Conference SF	8:20	8:50	
A Manual (woodwind)			9:20	
A Manual (brass)			9;35	-

ASSEMBLY ROOM CODES:

LL - Lower Level

UL - Upper Level

SF - Second Floor

TF - Third Floor

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

PREPARATORY DEPARTMENT

presents a

RECITAL

by pupils of Rhoda Green

Gardencourt

May 13, 1961

10:30 a.m.

PROGRAM

Dinosaurs Big Train		Clark
	Tina Knox	
Early in the Morning Rubber Boots Jack Be Nimble	, , , , , , , , , , , , , , , , , , , ,	Clark
	Danice Weldon	
County Fair		Clark
	Helen Gettys	
Walking Like Elephant Outside and Inside	ts	Clark
The Prince A Modern Dragon		Clark
Halfway Up the Stair Falling Leaves On a Windy Night	Caroline Laney	Clark
Johnny Plays on the Village Festival The Playful Kitten Waltz	D:17 on	-Quaile
	Maribeth Sproles	
Elfin Pranks		Clark

Ann Bogard

Grændfather Elephant Baby Elephant A Modern Dragon 		Clark
Announcing the Circus Afternoon Swing Ho-Hum		
		Waxman
	John Lusky	
Blues Etude		Clark
	Julie Smith	
A Little Joke Reverie		Kabalevsky Moravian Folk Tune
	Virginia Edwards	
Folk Dance		Tansman
	Deborah Harrison	
Street Games Minuet in F major		Siegmeister W. A. Mozart
	George Edwards	
Galloping		Kabalevsky
	McKinley Scott	
A Cozy Waltz A Sad Fairy Tale		Kabalevsky Shostakovich
	Billy Batts	

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC SYMPHONIC BAND

LEON RAPER, Conductor
MILDRED KEMP, Trombone Soloist
ERNEST LYON, Guest Conductor
NAYMOND THOMAS, Student Conductor

PROGRAM

SEMPER FIDELIS, MarchSousa
ANDANTE ET ALLEGROBarat
Mildred Kemp, Trombone Soloist Conducted by Mr. Ernest Lyon
STEWBALL, Variations
TOCCATA MARZIALE
SYMPHONY FOR BAND
ELSA'S PROCESSION TO THE CATHEDRAL
ACTION FRONT! MarchBlankenburg
OVERTURE TO "CANDIDE"
Tuesday, May 16, 1961 - 8:00 p.m Columbia Auditorium

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

STUDENT CONVOCATION

Gardencourt 12:00 P. M. May 16, 1961 PROGRAM Sonatina Boda Patricia Anne Buckner, trombone (Lyon) Mary Helen Romine, piano Aria di Polissena (from "Radamisto"). . G. F. Handel Von ewiger Liebe, Opus 43, No. 1 Johannes Brahms Toni Booker, soprano (Smith) William Elliott, piano Morceau Symphonique . . . Philippe Gaubert John Albrecht, trombone (Lyon) Mary Helen Romine, piano Minstrels . Debussy La fille aux cheveux de lin Le vent dans la plaine Shirley Prow, piano (Anderson) Aria Con Variazoni . Handel Phyllis Montgomery, trumpet (Raper) Mary Helen Romine, piano Sonata in Eb Sanders Rather fast

Steinway piano

Tom Trueblood, trombone (Lyon)

John Corbett, piano

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

STUDENT CONVOCATION

Gardencourt

1:00 P. M.

May 18, 1961

		PROGRAM			
Sunday, Op. 47, No. 3 Ah Sweet My Love, Op. O Lovely Cheeks, Op.	. 32, No. 9		• 0 0 0 • 6		Brahms Brahms Brahms
	Terry Lynn	a Sammons, t	enor (Smith	Year and	
	Shirley Pr		CHO? (SUIT OF		
Whole-tone Scale . Village Joke			0 0 0		Bartok Bartok
C	hrystine Ha	rtstern, pi	ano (Aldric	h)	
Prelude in dyminor (f Prelude in G minor,	from "The We Op. 32, No.	11 Tempered	Clavier [®] ,	Vol. II). Racl	. Bach maninoff
	Billie C	ash, piano	(Aldrich)		
Sonata II	0 0		0	0 0	. Bach
	Linda T	ooley, flut	e (Fuge)		
		len Romine,	The state of the s		
Sonate in F	0 0	0 0	0 0	• 0	Marcello
		lton, flute len Romine,			
Second Bassoon Concer First movement	to	0 0	0 0	0 0	Mozart
J	o Ann Baxte:	r, bassoon (Li vingston)		
M	rs. Harold	Wich, piano			
Trumpet Voluntary		• •	0 0	0 0	Purcell
		ich, trumpet cter, piano	(Raper)		

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC Preparatory Department

May 20, 1961

Gardencourt

10:30 a.m.

Baboon Talk
Black Pirates

La Montaine Holst

Vertner Smith, piano (Baldwin)

The Little Patriot

Krogmann

Robin Louis, violin (Schneider)

Mary Katherine Quillen, accompanist (Anderson)

Down In the Valley Ballerina

Folk Song Stevens

Kathy Williams, piano (Baldwin)

Gigue in F minor (from a Fragment) Sonata in G major, K. 391

Bach D. Scarlatti

Mary Wilanna Smothers, piano (Anderson)

Sonatina, Op. 36, No. 1 Spiritoso

Clementi

Andante Vivace

Susan Stone, piano (White)

Two Waltzes, Op. 39, Nos. 15 and 1

Brahms

Richard and David Hays, piano duet (Anderson)

Air

Bach-Wilhelmj

Jessica Mattmiller, violin (R. Skerlong) Glenna Dockery, accompanist (Anderson)

Allegro

Fiocco

Lance Rucker, violin (R. Skerlong)
Glenna Dockery, accompanist (Anderson)

Sonata in D major Allegro

G. F. Handel

Allegro (Con Brio)

Susanne Bolender, violin (R. Skerlong)

Rhoda Green, accompanist

Prelude in C-sharp minor, Op. 3, No. 2

Rachmaninoff

Richard Hays, piano (Anderson)

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC PREPARATORY DEPARTMENT

presents a

RECITAL

by pupils of

HOWARD WAGNER

May 20, 1961

2:30 p.m.

Gardencourt

PROGRAM

Kangaroo Trumpet Practice		Clark Library
	Ann Price	
The Prince The Pirate		. Clark Library
	Richard Byrd	
Growing Tall Strumming a Tune Ice Cream Man At the Monkey Zoo		. Clark Library
	Gary Lookabill	
On the Tree Top Bugle and the Bag	pipe	Old English Dutch Folk Tune
	Susan Morris	*
Polka Marche	Howard Friedberg	Kabalevsky Tcherepnin
Minuet in G major German Dance		Bach Mozart
	Gloria Badger	
Bourree Chimes		Bach Tcherepnin
	Denise Hansen	
Folk Dance	Belinda Hansen	Bartok

Minuet K 2 Eccosaise	Napou Samona	Mozart Beethoven
	Nancy Sanneman	
Two German Dance Wild Horseman Clown	es	Beethoven Schumann Kabalevsky
	Timothy Ascolese	
Minuet and Trio Two Waltzes, Op.		Mozart Schubert
	Delores Greathouse	
Allegro in G maj	or	Haydn
	Cynthia Clarke	
Gay Journey Sailors Song		Kabalevsky Grieg
	Charlene Steltenpohl	
Prelude in F major Hide and Seek	or	Bach Tcherepnin
.1	Sharon Spalding	
Rondo in F major See-Saw Play	1	Beethoven Cyril Scott Bartok
-1	Patricia Spoerl	
Finale in F major		Haydn
	Sina Craddock	
Fantasia Rondo in A major	Albort Clarks	C. P. E. Bach Mozart

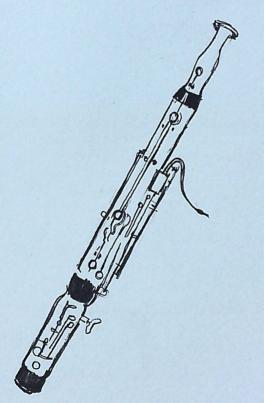
Albert Clarke

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

presents

JO ANN BAXTER, Bassoonist (student of James F. Livingston)

assisted by



Mrs. Harold Wich, Pianist

and

The Woodwind Quintet

Ruth Hilton, Flute Albert Asch, Oboe Joan Cooper, Clarinet James B. Jones, Horn

Gardencourt

MAY 20 March 17, 1961

8:30 p.m.

PROGRAM

Ι

bassoon and piano

II

Concert Piece Burrill Phillips

bassoon and piano

Mr. Phillips is a member of the faculty at the University of Illinois.

III

Concertpiece, Op. 35 Gabriel Pierne bassoon and piano

INTERMISSION

IV

Blaserquintett Es-Dur, Op. 88, Nr. 2. . .Anton Reicha
Lento-Allegro moderato
Scherzo
Andante grazioso
Allegro molto

woodwind quintet

STEINWAY PIANO

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

presents

A PROGRAM OF OPERA SCENES BY THE OPERA WORKSHOP

Karlos Moser, Director

Gardencourt

8:30 p.m.

May 22, 1961

I

Opening Scene, Act 1 A Cafe in Naples Cosi Fan Tutte

Mozart

FERRANDO GUGLIELMO DON ALFONSO Robert Davis Gary Horton Naymond Thomas

II

Nile Scene, Act III
By the Temple of Isis on the banks of the Nile

Aida Verdi

AIDA AMONASRO Grace Wieck Gary Horton

III

Balcony Scene, Act II A Balcony of Donna Elvira's House Don Giovanni Mozart

DONNA ELVIRA LEPORELLO DON GIOVANNI Carole Jordan Naymond Thomas Gary Horton

ΙV

Finale, Act I The Garret, Christmas Eve La Boheme Puccini

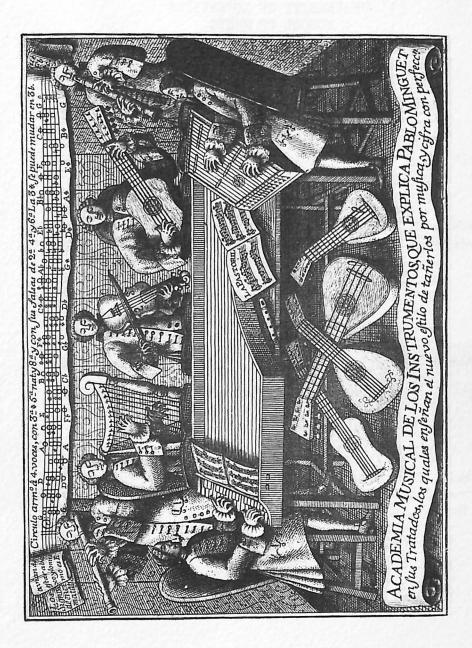
RUDOLFO MIMI Robert Davis Grace Wieck

Members of the Opera Workshop: Grace Wieck, Gary Horton, Naymond Thomas Guests: Carole Jordan, Robert Davis

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

STUDENT CONVOCATION

Gardencourt	1:00 P. M.	May 23, 1961
	PROGRAM	
Fugue in C major		. Bach
Trumpet Voluntary	Mary Kay Jones, organ (Hopper)	. Purcell
Concerto First movement	Jo Ann Baxter, piano	. Atterberg
	ames B. Jones, french horn (Davis) rs. Harold Wich, piano	
Serious Songs, Op.	121, Nos. 1 and 2	. Brahms
	Naymond Thomas, bass (Smith)	
Sweeter than Roses On Might Pens (from	n "The Creation")	Purcell . Haydn
	Linda Owen, soprano (Nossaman) Shirley Prow, piano	
Concerto No. 3 in E	for Horn, K. 447	. Mozart
	Duane Small, french horn (Davis) Irs. Harold Wich, piano	
The Sign Post . The Postman		Schubert . Schubert
	Eugene Cassaday, baritone (Smith) Barbara T. Akers, piano	
	Steinway piano	
Sonata II Allegro moderate		. Bach
	Linda Tooley, flute Mary Helen Romine, piano	



Frontispiece from Minguer, Reglas y advertencias generales. Madrid, 1752.

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC Preparatory Department

RECITAL

IN HONOR OF GRADUATING HIGH SCHOOL SENIORS

8:00 p.m.

May 24, 1961

Gardencourt

Program

Sonata No. 1 in D major for four hands Allegro

Mozart

Claudia Louise Clarke, piano Albert Clarke, piano

Arioso

Bach

Malinda Marshall Spaulding, 'cello accompanist, Graeme Gilmore, piano

Rondo, from Sonata in D major, Op. 28 Three Bagatelles, from Opus 5 Nos. 1, 4, 10

Beethoven Tcherepnin

Linda Hunt Long, piano

Intermission

Fantasy in D minor, K. 397
Two Sonatas
G major, K. 471
C major, K. 460

Mozart D. Scarlatti

Martha Marie Mahin, piano

Polonaise in A major, Op. 40, No. 1

Wilma Gail Richlin, piano

Chopin

Steinway Piano

Te Ieu de Kobin et Marion

par

Adam de la Halle



THE HUMANITIES DIVISION, UNIVERSITY OF LOUISVILLE

L'ALLIANCE FRANÇAISE

PRESENT

LE JEU DE ROBIN ET MARION

Text and music: Adam de la Halle

May 25, 8:30 P.M., Playhouse

DIRECTOR

Mary Jo Fink

MUSIC DIRECTOR
Gene Porter

CAST

MarionNancy Hancock
RobinGene Jaegers
Chevalier
PeronnelleSally Baker
GautierKyle Lindsey
NicolePamela Thompson
BaudonDan White
Horse-PullerPhil Malone
MUSICIANS
Alto recorder and trumpet
Soprano recorder
Soprano recorder
Soprano recorder

PromptersPhyllis Bader
(rehearsals) Evelyn Feltner
Sets designed by
Junior Art Gallery
Sets executed under the supervision of
Belknap Theatre
Lighting
Wardrobe MistressMissie Atkinson,
President, Home Economics Club
Make-upGrayce Plymale
PostersDinah Sheeran
RecordingsGeorge Anderson
DressersDiana Stalnaker
Carla Stalnaker
Head UsherJerrylynn Seekamp
FalconPamela Thompson
Curtain dyed by
FabricsThe Fabric Shop
Crew
Joe G. Glass, Tom Huckelberry, Sherry Hughes,
Jerry Jones, Judy Kendall, Robert Lawrence,
Roger Lips, Allen McDonough, Sally Miller,
Wynn Paul, Rod Scofield, Robert Strohman
injunit addition to the second and t

SOURCES

Adam de la Halle. Oeuvres complètes du trouvère Adam de la Halle. Ed. by E. de Coussemaker, 1872.

Vocal Music (sung in Old French): Paris, Bibliothèque National, MS fr. 25566.

Instrumental Music:

London, British Museum, Harleian MS 978. London, British Museum, MS Add. 29987. Paris, Bibliothèque National, MS fr. 944.

Costumes and Sets taken from:

Notre Dame de Chartres, West Façade, South Porch. Psautier de Saint Louis, (MS Latin 10525 de la Bibliothèque National). Paris: Imprimerie Berthaud Frères.

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

PREPARATORY DEPARTMENT

presents a

RECITAL

by pupils of ELIZABETH WHITE

PROGRAM

Dancing Lesson Spring Day

Clark Andre

Sandra Stone

A Little Song Running Along

Tansman Kabalevsky

Hedva Margulies

Minuet in G Children At Play Holiday

Bach Bartok Frost

Elizabeth MacDonald

Cozy Waltz Peasant Dance

Kabalevsky Bartok

Nancy Carter

The Clock

Tcherepnin

Linda Crouch

Sonatina in G Moderato Romanze

Beethoven

Mary Lusky

Song of the Dark Woods Theme from 5th Symphony (duet)

Siegmeister Beethoven

Jane Peege

Jig of the Elves

Greenlund

Sharon Waller

Sonatina, Op. 36, No. 1
Spiritoso
Andante
Vivace

Clementi

Susan Stone

Neptune's Cave

Thompson

Arthur MacDonald

March

Dance of the Egyptian Princess

Bach Walker

Cathy Osborne

Bourree

Hungarian Rhapsody No. 5

Bach Liszt-Thompson

Billy Engebretson

Gypsy Rondo

Havdn

Rebecca Shelby

Waltz, from Album Leaves, Op. 124 Etude, from Op. 27

Schumann Kabalevsky

Frances Morris

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC Preparatory Department

May 27, 1961

Gardencourt

10:30 a.m.

Lazy Sam Ballerina Joy and Tears Siegmeister Stevens Tcherepnin

Ellesa High, piano (Baldwin)

Twinkle Twinkle Little Star

Variation Ship Ahoy

Folk Song (Arr. Martin) Bentley

Lynn Johnson, piano (Baldwin)

The Little Patriot

Krogmann

Robin Louis, violin (Schneider) Graeme Gilmore, accompanist (D. Owen)

Evening Prayer

Humperdinck

Wendy Livingood, flute (Livingston) James Livingston, accompanist

Wher'er You Walk

Handel

Pamela Reichert, flute (Livingston) accompanist, James Livingston

The Gondoliers Grandfather Elephant Cobbler

La Montaine La Montaine Frances Clark Library

Rebecca Boldt, piano (Baldwin)

Variations on a Swiss Song

Beethoven

David Hays, piano (Anderson)

Allegro

Fiocco

William Quillen, violin (R. Skerlong) accompanist, Mary Katherine Quillen

Concerto in E minor

Nardini

Allegro

Sylvia Beam, violin (R. Skerlong) accompanist, Graeme Gilmore (D. Owen) Cantilena, from Concerto in A minor

Golterman

Malinda Spaulding, cello (G. Whitney) accompanist, Graeme Gilmore (D. Owen)

Swan On A Silver Lake

Elfin Dance, from "Lyric Pieces", Op. 12

Bentley Grieg

Ellen McDuffee, piano (Baldwin)

Two Bagatelles, from Op. 33 E-flat major, No. 1 C major, No. 2

Beethoven

Kathleen Coleman, piano (Anderson)

Variations in F, K. 54

Mozart

Mary Catherine Quillen, piano (Anderson)

American Cake Walk

Allen

John Carpenter, piano (Anderson)

Sonata In C major
The Witch, from "Marionettes", Op. 38

Handel MacDowell

Ronald Bedenbaugh, piano (Baldwin)

Waltz in C-sharp minor, Op. 64, No. 2
Waltz in D-flat, Op. 64, No. 1

Chopin Chopin

William Davis, piano (Anderson)

Steinway Piano

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC Preparatory Department

presents a

RECITAL

by pupils of

DORIS OWEN

May 29, 1961

8:00 p.m.

Gardencourt

PROGRAM

Indian Ceremony Cuckoo On the Branch The Dance of the Spider and the Fly

Waxman

Two Dialogues Folk Dance

Bartok Tansman

Jean Belshoff

March in D major
Minuet in C minor
Sonatina in C major, opus 36, no. 1

Bach Bach Clementi

Spiritoso
Mountaintops

Kurka Kabalevsky

The Clown, opus 39, no. 20

Ellen Fliegelman

Minuet in D minor

The Sick Doll, opus 39, no. 6
The Doll's Burial, opus 39, no. 7

Bach Tschaikowsky Tschaikowsky

Jane Shoemaker

Sonatina in C major, opus 20 Allegro

Kuhlau-Riedel

Linda Greenfield

Five Ecossaises

Schubert

Carol Hargan

Song Without Words, opus 38, no. 2

Mendelssohn

Frona Murphy

The Happy Stowaway Mic and Mac

Tcherepnin Tcherepnin

Constance Cogswell

The Song of the Harp

Heller

Suzanne Duke

Sonata in B^b major, opus 22 Allegro con brio

Beethoven

LaVerne Shelton

Sonata in F major, K 280 Allegro assai

Mozart

George Joseph

Sonata in G major, opus 79
Presto alla tedesca
Andante
Vivace

Beethoven

Graeme Gilmore

Steinway Piano

EINE

KLEINE

NACHTMUSIK

Sponsored by the Louisville Orchestra Women's Association

GARDENCOURT

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

MAY 31, 1961

PROGRAM

8:30 Fanfare

In the Main Garden

UNIVERSITY BRASS ENSEMBLE

Canzona,	"Duodecimi Ton	i" G. Gabriel	i
		B. Grep	
		Leonard Bernstein	
		L. Lebow	
1. March	2. Blues	3. Reel	
Promenade	9		

9:00 Fanfare

On the Front Lawn

SCHOOL OF MUSIC WOODWIND QUINTET

Promenade

9:20 Fanfare

In the Circular Garden

THE LOUISVILLE STRING QUARTET assisted by Eugene Davis & James Jones, Horns

Divertimento No. 17 in D. K. 334

Promenade

9:50 In the Main Garden

THE UNIVERSITY CHOIR

Echo Song I	Di Lasso
Now is the Month of Maying	Morley
Sing We and Chant It	Morley
Five Songs	Brahms

I'd Enter Your Garden
The Fiddler
In the Night
Awake, Awake!
How Lovely is the Maytime

10:15 Cutting of Birthday Cake Celebrating 30th Anniversary of the School of Music by

Executive Vice-President - Woodrow M. Strickler

Costumes courtesy of Ursuline College and Kentucky Opera Association Cake courtesy of Linker Bakery through Ernest Luvisi

present a series of summer concerts

June 9, 1961

CONCERT I

Bigelow Hall

Concerto for Harpsichord in D major, Op. 13, No. 2 Francis Hopper, Harpsichord J. C. Bach

Concerto in A major for Violin & Orchestra, K. 219

Paul Kling, Violin

W. A. Mozart

Walter Dahlin, Conductor

* * * * * * * * *

Intermission

.

Fantasia on One Note

Henry Purcell

Concerto Grosso for Piano & String Orchestra Mary Raper, Piano Ernest Bloch

Leon Raper, Conductor

Steinway Piano by courtesy of Shacklton Piano Company

presents a series of summer concerts

CONCERT II

Friday, June 16

8:30 p. m.

Courtyard, Gardencourt

University of Louisville Louisville, Kentucky

UNIVERSITY CONCERTO PLAYERS Walter Dahlin, Conductor

Concerto for Two Violins and Orchestra
Vivace
Eargo
Allegro

J. S. Bach

Paul Kling, Richard Skerlong, violins

Cantata No. 78 "Jesus, By Thy Cross and Passion"

J. S. Bach

Chorus

Duet (Soprano & Alto)

Recitativo (Tenor)

Aria (Tenor)

Recitativo (Bass)

Aria (Bass)

Chorale

Carole Jordan, soprano Peggy Davis, alto

Robert Davis, tenor Fletcher Smith, bass "It was thy will, so brave and sacrificing,
Which found the place wherein my work should be;
Thy presence here, all turmoil exorcising,
Gives life and strength to work for thee and me;
And here the world of heroes is arising,
As in our home we distant scenes can see.
Amidst my labours came a voice enthralling;
"A son is here!" - him Siegfried we are calling.

If I, for both in song now lift my praises,
What fairer form could thanks for love-gifts take?
At home we cherished them in all their phases,
And here calm joys to melody awake.
Each theme that in our hearts such rapture raises,
Shall also joy for our Son Siegfried make,
If thy sweet grace be now once more approving
What has, like music, long our souls been moving!"

Pavane, Op. 50

G. Faure

(Orchestra, with Chorus ad libitum)

presents a series of summer concerts

June 23, 1961

8:30 p. m.

Gardencourt, Front Porch

CONCERT III

Brandenburg Concerto No. 4 in G major

J. S. Bach

Allegro Andante Presto

Walter Toole, violin; Francis Fuge, Ruth Hilton, flutes

Concerto No. 11 in G minor for Organ and Strings G. F. Handel

Allegro ma non troppo, e staccato Andante larghetto, e staccato

> Shelia Beck, organ Richard Skerlong, conductor INTERMISSION

Concerto in G minor for Oboe and Strings

G. F. Handel

Grave Allegro Sarabande (Largo) Allegro

Carolyn Hauptman, oboe

Simple Symphony for Strings

Benjamin Britten

Allegro ritmico Playful Pizzicato (Presto possible) Sentimental Saraband (Poco lento e pesante) Frolicsome Finale (Prestissimo con fucco)

James Livingston, conductor

presents a series of summer concerts

CONCERTIV

Friday, June 30

1961

8:30 p. m.

Bigelow Hall

University of Louisville

Louisville, Kentucky

Walter Dahlin - Conductor

Concerto Grosso in G minor Adagio Allegro Largo Allegro

A. Vivaldi

Symphony No. 29 in A major (K. 201) W. A. Mozart Allegro moderato Andante Menuetto Allegro con spirito

INTERMISSION

Danses Sacree Profane C. Debussy

Taka Kling, harp

Piano Concerto No. 15 in Bb major Allegro Andante Allegro

W. A. Mozart

Benjamin Owen, piano

Personnel

FIRST VIOLIN

Richard Skerlong, concertmaster

Walter Toole Katherine Lurton Kristine Beck Marion Korda

Catol Hughes

SECOND VIOLIN

Philip Noer Edna Louis Alfred Rauh Mary Poore

VIOLA

Virginia Schneider Herbert Louis Dean Delaney Martha Grawameyer

VIOLONGELLO Grace Whitney

Patricia Brannon

BASS

Betty Olliges

FLUTE

Francis Fuge

OBOU

Carolyn Hauptman

Bob Taylor

BASSOON

Jo Ann Baxter Edward Lucas

FRENCH HORN Bill Sloane

James Jones

CONTINUO
Doris Owen

UNIVERSITY OF LOUISVILLE

SCHOOL OF MUSIC

presents a recital for

THE INTERNATIONAL CENTER, SUMMER WORK EXCHANGE PROGRAM

Gardencourt

6:00 p.m.

July 21, 1961

PROGRAM

Avant de quitter ces l	ieux, from "Faust"	. Gounod
Dover Beach		Barber
	Gary Horton, baritone	
	Betty Jean Chatham, piano	
Suicidio, from "LaGio	conda"	Ponchielli
In the Silence of Night	·	Rachmaninoff
	Antoinette Booker, soprano	
	Ann Gilligan, piano	
Bess, You Is My Woman	n Now, from "Porgy and Bess"	Gershwin
	Miss Booker and Mr. Horton Miss Gilligan	

Community Concert Association

Presents

ROBERTA PETERS

Coloratura Soprano

GEORGE MALLOY at the Piano SAMUEL BARON, Flutist

1960

1961

Program

I.
Sweet Bird (from "L'Allegro Il Pensieroso") G. F. Hande
Süsse Stille
(Flute obbligato) Sweet stillness, murmuring spring, serene composure — these are ever read to delight the soul when work has ceased and rest has come.
Ei, wie schmeckt der Kaffee süsse, (from the "Coffee Cantata") . J. S. Back (Flute obbligato)
Coffee tastes better than a thousand kisses, sweeter than muscatel wine Coffee I must have; and if I am offered refreshment, let it be coffee!
II.
I know not whether to live or die. I could die from the sorrow of being left by you. But dead, I would no longer see the loving face for which I weep.
Piogga It was raining. Up from the garden through the half-opened windows came the wild freshness of revived flowers. Oh, to be a plant or a leaf! And to receive such restoring power from the heavens. From under a protecting balcony I gazed at the trees and the flowers, and the rain beat on my hair.
Contrasto

COMMUNITY CONCERTS INC.

affiliated with

COLUMBIA ARTISTS MANAGEMENT INC. 165 West 57th Street • New York 19, N. Y.

E se un giorno tornasse Ottorino Respighi

And if one day he should return, what should I tell him?

Tell him that I waited for him until death.

And if he asks where you are -?

Give him my gold ring, without a word.

And if he wants to know why the room is empty —? Show him that the lamp is spent, and the door is open.

But if he asks me about your last hour —?

Tell him that I smiled, so as not to make him weep.

La ermita de San Simon Mario Castelnuovo-Tedesco

In Seville there is a chapel called San Simon where the ladies go to pray. The best amongst them all is my lady. She wears skirts over skirts, a mantilla of heliotrope, and puts a touch of color in her cheeks. She enters the chapel shining like the sun. The little abbot who says mass cannot recite: the novices who assist him know not what to answer, and instead of saying "amen, amen," they say "amor, amor."

III.

Ah! Non credea mirarti Ah, non giunge from "La Sonnambula" . . Vincenzo Bellini

Amina and Elvino, who are betrothed, have become estranged because Elvino believes Amina to be untrue to him. The incident occurred when Amina, walking in her sleep, was discovered in the room of a gallant count who was spending the night in a village inn. Only the Count knows that Amina is a sonnambulist and is unable to prove her innocence to Elvino. At last, however, Amina appears before Elvino and a group of villagers, obviously walking in her sleep. Wearing a nightdress, with a lamp in her hand, she kneels and prays for Elvino. Elvino is convinced of her innocence. He rushes to her, and the lovers are happily reunited.

Intermission

IV.

La Flûte enchantée (from "Sheherazade") Maurice Ravel (Flute obbligato)

Cool is the shade, and my master sleeps, wearing his soft conical cap, his long yellow nose in his white beard. But I am still awake, and I listen to the song of a flute, which creates in me both sadness and joy. It is played by my own beloved. When I approach the window, the flute notes seem to touch my

cheek like a mysterious kiss.

Fleur des Blé Claude Debussy

From the rippling wheat field I gather a corsage for your bodice. The golden wheat is like your hair, this poppy is your red mouth and this cornflower your mysterious eyes of blue.

The moon is sad, the seraphs are weeping And dreaming among the quiet flowers; Their songs glide on the azure of the petals. It was the day of your first kiss.

My dreams seem to torture me, and sadness surrounds me.

Metamorphoses Francis Poulenc

a) Reine des mouettes

Queen of the seagulls, I saw you under the muslin-like fog, and I gave you my kiss.

b) C'est ainsi que tu es

Your body blended with your soul, your hair disheveled, your step running against time, your shadow at my temple, 'tis thus that you are.

c) Paganini

Violin — Whirlwind of kaleidoscopic fantasies!

V.

Music (text by Amy Lowell)

Celius Dougherty

(Flute Obbligato)

The neighbor sits in his window and plays the flute. It is very beautiful with the little flute notes all about me, in the darkness. In the daytime the neighbor eats bread and onions with one hand, and copies music with the other. He is fat and has a bald head, so I do not look at him. But when night comes, and he plays his flute, I think of him as a handsome young man. And I go to sleep dreaming.

Until and I heard (Text by E. E. Cummings) . . . Celius Dougherty
Until and I heard a certain bird I dreamed I could sing. But like nothing
else on earth are the joys of his voice!

Nancy Hanks (Text by Rosemary Benet) . . . Katherine Davis

If Nancy Hanks (Abraham Lincoln's mother) came back as a ghost, seeking news of what she loved most, she would ask first: "What's happened to my son? Did he grow tall? Did he have fun? Do you know his name?"

The Nightingale (Mountain Song) . . . Arranged by Clifford Shaw

This ballad from Eastern Tennessee describes the meeting of a fair lady and
a brave soldier. When she asks him to marry her, he replies that he already has
a wife, and says: "Two loves are too many for me."

The Mountains are Dancing (Text by E. E. Cummings) . . . John Duke Even the mountains are dancing! It is April, my darling, it is Spring.

VI.

Mad Scene (From "Lucia di Lammermoor") . . . G. Donizetti (Flute Obbligato)

Round us I see the assembled guests waiting. The priest is ready. "With this ring I thee wed." Oh day of rapture, oh rapture. At last I'm thine, love, at last thou'rt mine, love. Heaven smiles upon us, and love's delights have won us. Ah! we're no more divided, no more divided, "Tis heaven to be with thee, My own forever By heaven to me thou wert guided, And smiling before us brightly dawns the future, without a cloud.

The Southern Baptist Theological Seminary

SCHOOL OF CHURCH MUSIC

presents

ANGELINA KRAVICH, Contralto

Assisted by

Samuel Hodges, Pianist

in

GUEST RECITAL

Broaddus Hall September 29, 1961 8:30 P.M.

PROGRAM

Seit ich ihn gesehen Er, der Herrlichste von Allen Ich kann's nicht fassen, nicht glauben Der Ring Helft mir, ihr Schwestern Süsser Freund, du blickest An meinem Herzen, an meiner Brust Nun, hast du mir den ersten Schmerz gethan

INTERMISSION

THREE ARIAS From SAMSON eT DALILA Saint-Saens

Printemps qui commence (Aria)

Amour, viens aider (Recitative and Aria)

Mon coeur s'ouvre a ta voiz (Aria)

THE SINGER (An unaccompanied song)

I CAN'T BE TALKIN' OF LOVE John Duke

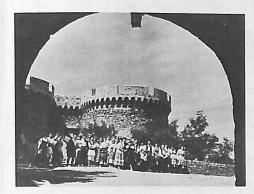
SERENADE (from Two-Night Songs) John Carpenter

LOUISVILLE COMMUNITY CONCERT ASSOCIATION

presents

Season 1961-1962

OCT. 12, 1961.

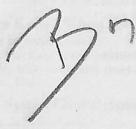


THE BRANKO KRSMANOVICH CHORUS

of YUGOSLAVIA

BOODAN BABICH, Conductor

DIMITRIJE STEFANOVICH, Assistant Conductor



Soloists:

Few musical organizations from abroad have arrived on these shores with the heritage and background of achievements of which Yugoslavia's Branko Krsmanovich Chorus is so justifiably proud. Following two years of managerial negotiations, this mighty ensemble of 80 voices made its first gala tour of North America in the fall of 1960. So stunning was its success that the chorus has returned for a second consecutive season. This time the young artists are visiting more than fifty cities.

A continuation of the tradition of the famed Obilich Choir, founded in 1884, the Branko Krsmanovich Chorus is one of Europe's oldest, most distinguished vocal ensembles. Rechristened in 1945 after the name of a Yugoslavian hero, the choir is today the most important of three cultural wings of the Association for Art and Culture of the Belgrade University. Its tours

(Continued on Page 4 of Program)

COMMUNITY CONCERTS INC. affiliated with COLUMBIA ARTISTS MANAGEMENT INC. 165 West 57th Street, New York 19, N. Y.

PROGRAM

1. Exultate Deo

Alessandro Scarlatti (1659-1725)

(sung in Latin)

Exalt God, our Helper. Alleluia! Praise the God of Jacob. Alleluia!

O, Kako Bezakonoje

Stevan St. Mokranjac (1855-1914)

(Oh, What a Wrong Doing)

(sung in old Slavic)

Oh, what an unlawful court condemned to death the King of all living things! It was not ashamed when He spoke of His good deeds: Did I not fill Judea with wonders, resurrect the dead, heal every illness and infirmity? For healings, you give me wounds; for life, death, hanging me on a cross as a condemned man — the King of all. Long-suffering Lord, glory to Thee.

Vospojte Gospodi, iz "Cetiri Duhovna Stiha" Marko Tajcevich (Sing Unto the Lord a New Song, from "Four Religious Verses") (1900-)

(sung in old Slavic)

These religious verses are from the 9th and 10th centuries. The old Slavic language

is still used in the church ritual.

Sing unto the Lord a new song. Glory to Thee, Oh Lord! Let my mouth be full of worship. Let me sing of Thy great glory. For Thou art holy. Thou alone art God.

Molitva Dobrim Ocima (Prayer to Good Eyes)

Josip Slavenski
(sung in Serbo-Croat)

(1896-1955)

I love good, faithful eyes, soft as velvet, beautiful as a prayer, compassionate when they see silent suffering. My life is broken, I have no faith to rebuild it. Good eyes, I pray you, lead me into the world of dreams.

La Bataille de Marignan (The Battle of Marignan) Clément Jannequin (1475-1560)

(sung in French)

Hark, gentle Gauls, to the victory of the noble king Francis. Courage, France! Gallants, be brave, take courage. Victory to the noble king Francis!

2. Echo Song

Orlando di Lasso

(sung in Italian)

(1530-1594)

Hi, what a good echo! What do you want? I want you to sing a song. Why no? Because I don't want to. Why? Be quiet, I say! Let us go. Goodbye, good echo!

Autumn

Alexander Gretchaninoff

(sung in Russian)

(1864-1956)

The autumn leaves turn in the wind. The majestic forest sleeps, gathering strength for a new spring.

Old Castle,

Modest Moussorgsky

from "Pictures at an Exhibition"

(1835-1881)

(sung as a Vocalise)

Based on the Victor Hartmann picture, Old Castle, of the well-known orchestral work, "Pictures at an Exhibition."

Waves of the Amur

A. Kjus

(sung in Russian)

Proudly Amur carries its waves, the wind of Siberia sings them a song. Full of beauty and strength are the waves of the Amur; they breathe freedom and keep their peace. Murmur, Amur, with your white waves, sing of the glory of our dear land.

I'm a Poor Wayfaring Stranger (Early American White Spiritual)

arr. Tom Scott (1912-1961)

(sung in English)

Ole Ark's A-Moverin' (Traditional Negro Spiritual)

arr. Noble Cain.

(sung in English)

Catulli Carmina (Songs of Catullus) Carl Orff (Excerpts from Act I)

(sung in medieval Latin)

Lesbia has told Catullus she would rather have him as her husband even if Jupiter himself wished to wed her. But she is untrue, and Catullus despairs.

INTERMISSION

Novoj Jugoslaviji (New Yugoslavia)

Nikola Hercigonja

(sung in Serbo-Croat)

(1911-

Oh, country of the united peoples! The banners are flying, the enemy has fallen. Unity and fraternity form our victory. Yugoslavia, grow stronger, blossom more beautifully, love more happily.

Zapis o Otadzbini (Song of the Fatherland) Dusan Maksimovich (sung in Serbo-Croat)

A piece of earth and a bit of sky - for daylight, for dreams and freedom. A flame in the night, unextinguishable in the wind - a piece of the whole earth, a bit of the whole sky.

Rozenice (An Istrian Instrument)

Ivan Matetich-Ronjgov

(sung in Serbo-Croat with Istrian dialect) (1880-1960)(The Rozenice is a kind of folk-clarinet with the sound of a bagpipe. The Istrian

folk dances are usually accompanied by these instruments in the Istrian mode.) The rozenice played at every gathering. In ancient times it played the whole day. The days were hard, pockets empty, palms calloused, the bread hard. But who among us can sing as our ancestors sang? The rozenice has played for thousands of years; through it speak the voices of our ancestors, of ancient times.

Kad Igra Kolo (When the Kolo Dances)

Boris Papandopulo

(sung in Serbo-Croat)

(The Kolo is the most famous Croatian dance.) Jump, kolo, let's jump and make it fun! Catch one another, look at one another. Jump, kolo. Hey!

Horska Svita (Choral Suite)

Bogdan Babich

(sung in Serbo-Croat)

Written in 1958 on the occasion of the tenth anniversary of the Choir, this Suite, based entirely on folk poetry, was first performed at the International Choir Competition in Munich the same year and won first prize.

Girl, tall and slender, don't walk in front of me, don't make me sad! If you

knew my feelings, you would await me at your door!

The young swain walked through the vineyard where there is a colorful fountain and at the fountain three girls.

Oh, I am beautiful and white. I am slender and tall, my cheeks are pink and

The young wife lies ill, asking for grapes in the winter. There is a vine but no grapes. She asks for quince. There is a quince tree but no quince. The young wife lies so ill!

I have a husband who's like a snail. He went to plough. I wait and wait but

he does not come. Go away! Go away!

This song is from the period 100 to 150 years ago when very young girls were sold, as wives, to care for the young male babies: My little chicken, my daughter, why don't you come visit your mother? I can't, dear Mother, my work is so hard. My husband is little. He cries: Mother, give me water. I'm not your mother - I'm your wife!

A spring was flowing, making white foam on which floated a white coffin. In it lay the beautiful Mara. The Turkish Army tried to open it, but could not. The Serbian Army came; her young lover opened the coffin and kissed the beautiful Mara.

Dalmatinske Pesme

arr. Blagoje Bersa

(Dalmatian Songs)

(1873-1934)

(sung in Serbo-Croat) (sung without pause)

Oj Morem Duboko (Oh, Deep Sea):

Oh, deep sea, all my happiness, you bring to me a ship, the flower of my youth.

Lipe si lu mlade Kastelanke 2.

(How Beautiful the Girls from Kastela):

How beautiful are the girls from Kastela. Oh dear, how beautiful. They wear shoes with straps. Radun's Mare said she is the most beautiful girl in the world.

Jugoslovenski Splet (Yugoslavian Suite) (performed without pause)

1. Bom Sel na Planince (I'll Go to the Hills)

arr. Matej Hubad (1866-1937)

(Slovenian)

I'll go to the hills and high mountains and hear from afar the bells of Zagorje.

2. Moj Ocka 'ma Konjicka Dva arr. Matej Hubad (My Father Has Two Little Horses)

(Slovenian)

My father has two little horses, both beautiful and white. I'll ask him for one to visit my sweetheart, over three hills, over three valleys, over three green meadows.

3. Vu Plaven Trnace (In the Green Forest)

arr. Rafajlo Blam

Croatian)

In the green forest stands my poor home, hidden as if it were afraid. It's old — more than a hundred years. It was white, quiet and merry, but today, because of sorrow, it wants to die.

4. Posla Moma na Voda (A Girl Went to the Well)

arr. Vojislav Simich

(1926-

(Macedonian)

A girl went to the well. The young men followed her. "Girl, give me a little water." "A real man doesn't drink water, only wine and brandy."

5. Instrumental Improvisation on Folk Themes

6. Kolovodja (The Dance Leader) Aksentije Maksimovich (Serbian) (1847-1881)

Dance leader, start the dance. You jump and we'll jump too. Lightly we'll tap our feet. We'll dance up and down, we'll see who dances best. So, boys, let's dance!

THE BRANKO KRSMANOVICH CHORUS

(Continued from Page 1 of Program)

of England, China, Germany, Russia and Italy have won for Yugoslavia enormous prestige. In recent seasons the chorus has been a prize winner at the World Festivals of Vienna (1959) and Moscow (1957); the International Eisteddfod Music Festival, Llangollen, Wales (1956); and won three first prizes in the International Polyphonic Contest, Arezzo, Italy (1955).

Largely responsible for such tremendous development and constant recognition is the chorus' brilliant conductor, Bogdan Babich. A leading conductor of the Belgrade Opera since 1947, he is also recognized as a distinguished symphony conductor, an artist of enormous vitality, taste and uncommon musicianship.

Since returning to Belgrade in December 1960, the chorus has been acclaimed for new achievements. Performances of Mozart's Requiem last February and Berlioz' "Romeo and Juliet" last May were highlights of its concert series. Last July the artists performed at the Nis Festival the premieres of two great new Yugoslav cantatas: "Serbia" by Mihajlo Vukdragovich and "Fatherland" by Dusan Kostich. These difficult works, as well as an a capella concert were performed with the kind of outstanding success to which the chorus has become accustomed. Immediately following the festival, the chorus toured Rumania where it gave seven major concerts in key cities.

This season, coast-to-coast, American concertgoers are again thrilling to the music so excitingly sung by this handsome company of artists, so expertly controlled by the genius of Bogdan Babich. As the New York Times acclaimed the Chorus' performance in Carnegie Hall: "It sings with unparalleled brilliance and technical perfection."

ON MONITOR RECORDS:

The Branko Krsmanovich Chorus of Belgrade. (Recorded in Yugoslavia). MP 575.

The Branko Krsmanovich Chorus at Carnegie Hall. MP 576; Stereo MPS 576.

THE BRANKO KRSMANOVICH CHORUS OF YUGOSLAVIA is managed by COLUMBIA ARTISTS MANAGEMENT Inc. Personal Direction: KURT WEINHOLD Associate: THOMAS THOMPSON 165 WEST 57TH STREET

NEW YORK 19, N.Y.

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

presents

GRACE WHITNEY, 'cellist DORIS OWEN, pianist

Gardencourt

4:00 p.m.

October 15, 1961

PROGRAM

SONATA in G major

Allegro brillante

Adagio molto cantabile

Rondo, Allegro con grazia

. Jean Baptiste Breval (arr. by Alfred Moffat)

SONATA in A major, Opus 69

Allegro, ma non tanto
Scherzo, Allegro molto
Adagio cantabile - Allegro vivace

Ludwig van Beethoven

INTERMISSION

SONATA in C major, Opus 119 Sergei Prokofieff
Andante grave

Moderato

Allegro ma non troppo

STEINWAY PIANO

ROLAND HAYES, tenor

Reginald Boardman, accompanist

Central High School,

Oct. 22, k961

Times Stands Still.....John Dowland La Bella Pastorella....Handel Per pieta, non ricercate.Mozart

Fischerweise......Schubert
Der Jeungling an der Quelle "
Lebe Wohl..........Wolf
Der Musikant....."

Murray State College



FINE ARTS DEPARTMENT

GAMMA DELTA CHAPTER of PHI MU ALPHA SINFONIA MUSIC FRATERNITY

- presents -

CLASSIC GUITAR RECITAL

BASIL GURAL, Guitarist

Assisted By

Sally Mae Morris, Flutist Roman Prydatkevytch, Violist Neale Mason, 'Cellist

PROGRAM

So io m'accorgo (originally for Lute) Anonymous (16th century)
Saltarello (originally for Lute) Vincenzo Galilei
Minuet in E minor Johann Sebastian Bach Prelude in D minor (1685-1750)
Quartet for Flute, Guitar, Viola and 'Cello Franz Schubert Moderato Menuetto Lento e patetico Thema con Variazioni Zingara

This Quartet in its present form was created by Schubert by adding a fourth part—the 'Cello—to what was originally a Trio by the Czech guitarist W. Matiegka (1773-1830). Because the final movement was lost some movements on this program had to be interchanged.

Intermission

Grand Solo, op. 14 Fernando Sor	(1778-1839)
Adelita (Mazurka) Francisco Tarrega Lacrimas (Prelude) Recuerdos de la Alhambra (a Study in Tremolo)	(1854-1909)
Etude No. 1 Heitor Villa Lobos Etude No. 11 Prelude No. 4	(1890-)
Leyenda	(1860-1909)

October 23, 1961

THE HATTIE BISHOP SPEED MUSIC ROOM

of

THE J. B. SPEED ART MUSEUM

Endowed Concerts

1961-1962 SERIES



NELL RANKIN

Mezzo-Soprano

LUCILLE DUMAS at the Piano

Woman's Club Auditorium October 23, 1961 8:30 P. M.

PROGRAM

I			
Per Pieta, from "Il Fioridoro" Allessandro Stradella			
Have pity, my beloved, and return to me. I cannot live without you.			
Star Vicino			
Other viello			
To be near my beloved is my soul's greatest delight. To be far from him is the keenest pain my heart can know.			
II			
Unbewegte Laue Luft Johannes Brahms			
Not a breath of air is stirring. All nature sleeps, while only the garden fountain can be heard in the still night. But, unlike the quiet evening, my heart is restless and aflame with love. Come, my beloved, and let us proclaim to the heavens how great our love is upon this earth!			
Der Schmied Johannes Brahms			
I hear my beloved, the blows of his hammer are like bells. He stands at his forge, and when I pass by, I see the flames leaping about him.			
Die Forelle Franz Schubert			
I watched the playful splashing of a trout in a brook. A fisherman stood on the bank — I feared that he might catch the brave little fish. But the trout was careful! Then, alas, the fisherman stirred the waters and caught the fish, right before my eyes. I pitied the poor and valiant fish, who was so cheated!			
Ave Maria Franz Schuhert			
O! Holy Maiden, hear a maiden's prayer, for only Thou canst save amid despair. Safe may we sleep beneath Thy care, though we be banished, outcast and reviled. O Maiden, see a maiden's sorrow, O Mother, hear a suppliant child!			
Der Erlkonig Franz Schubert			
The father rides through the night with his sick child in his arms. The child, in his delirium, sees the Erl King beckening to him, and is terrified. The father tries to reassure him, saying that what he sees is only a wind-driven tree. Then the voice of the Erl King is heard by the child, first pleading with him to come — then menacing. The child cries out in terror. The father shudders, and hastens on; at last he reaches the courtyard of his home. Looking down, he sees the child in his arms is dead!			

"Carmen" Excerpts Georges Bizet

Habanera Seguidilla Gypsy Song

In Prosper Merimee's romance, "Carmen," Georges Bizet found the material for one of the most completely effective music-dramas ever written. Setting, story, and characters fired Bizet's imagination. Throughout the opera, the listener is a witness to Bizet's art in using music to heighten dramatic tension, to color a situation, to punctuate climactic points, and to establish character and mood.

The girls from a nearby cigarette factory crowd into a public square of Seville. Among them is Carmen, surrounded by admirers; however, Carmen is attracted to Don Jose, who pays no attention to her. Annoyed by this indifference, she tauntingly sings the Habanera, at the end flinging a rose in his face and rushing into the factory, with a parting "If I love you — beware!" At the end of Act one, Carmen, accused of attacking one of the factory girls, has been arrested and placed in the charge of Don Jose. She sings to her captor, using all her arts of coquetry to tempt him. "I'll dance the gay Seguidilla; who loves me, him shall I love."

Carmen has joined the gypsy smugglers in their revelry at the tavern (Act 2) and there sings her Gypsy Song. "Hark, 'til the triangles shrill sound, and at the joyous, merry jingle, each zingarella hastes to mingle."

INTERMISSION

IV

Con Amores La Mi Madre Fernando J. Obrados

In times of sadness how often I recall the years of my youth, when my mother protected me through her love and her prayers. The remembrance of her love for me is still a consolation in pain and sorrow.

Al Amor . , Fernando J. Obrados

I wish that my love would give me a thousand kisses. We will keep an account of each kiss, and when we have reached a thousand, we will tear up the account and begin again. No one will know!

In this great aria, the false Delilah, in the employ of the Philistines, tries to gain completely the confidence of Samson, the leader of the Hebrews, that she may be able to discover the secret of his strength, destroy his power, and turn him, helpless, over to the Philistines. She beguiles him with the words, "My heart is yours. Respond to my caresses. Samson, I love you."

The Kentucky Opera Association

(member of The Louisville Fund)

and

THE UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

present

THE BARBER of SEVILLE

Comic Opera in 2 Acts

Music

G. ROSSINI

Libretto

C. STERBINI

Produced by

MORITZ BOMHARD

with members of

THE LOUISVILLE ORCHESTRA

Columbia Auditorium

October 26, 27, 1961

8:30 P.M.

CAST

in order of appearance

FIORELLO, servant of Count Almaviva Gary Horton				
COUNT ALMAVIVA Richard Lohr				
FIGARO, barber Nolan Van Way (gues				
ROSINA, student living in Bartolo's house Audrey Nossam				
BARTOLO, doctor of medicine				
BERTA, maid of Bartolo Mitzi Friedland				
BASILIO, music teacher of Rosina				
OFFICER	Gary Horton			
A Notary, Soldiers, Musicians				
Conductor Director				
Conductor, Director				
Technical Director				
Set Design	Moritz Bomhard			
Costume Design	Ming Tyler Dick			
Make-up	Mike Wilson			
Wardrobe Mistress	Agnes Livingood			
Construction Ming Tyler Dick, Inez Pryor, Sara Walton				
Costumes Faith McQuillan				
Special Orchestration: Otto Feddern				
Piano, Hammond Organ, courtesy	Shackleton's			
Next K. O. A. Production: January 4 and 5, 1962				
DOWN IN THE VALLEY	KURT WEILL			
CARMINA BURANA	CARL ORFF			
with the Louisville Dance Council and	the Choral Union			

THE BARBER OF SEVILLE

(Synopsis)

On a warm cloudless summer night the sound of sweet music arose from one of the streets of Seville, drifted lazily toward the house of Dr. Bartolo, and filled the fussy old physician with baffled, impotent rage. For the stranger outside, a wealthy young nobleman, Count Almaviva, was serenading Bartolo's beautiful ward, Rosina, whom the physician himself ardently desired to wed.

Rosina, closely guarded by her duenna, failed, therefore, to appear on her balcony; and the dejected nobleman would have departed from beneath her window if the appearance of the roguish barber, Figaro, who offered his help in arranging the desired meeting, had not revived his failing hope.

A few hours later Count Almaviva, disguised as a drunken soldier, forcibly entered the Doctor's house and succeeded in whispering his love to Rosina. At another time, again prompted by Figaro, Almaviva once more entered the Doctor's house—this time on the plea that he had been sent by Rosina's supposedly ailing music master, Don Basilio, to give the maiden a singing lesson.

The Doctor, though suspicious, failed to recognize his rival and allowed the music lesson to proceed. But presently with the appearance of Basilio himself the old physician guessed the truth and hastened preparations for his own marriage to his lovely ward. He found a notary and hurried this official toward his house. He then besought the help of the police whom he induced to come with him and to arrest the Count and Figaro. But this delay proved fatal to his suit; for, when he finally reached home, he found that Almaviva and Rosina had tricked the notary and had been lawfully united.

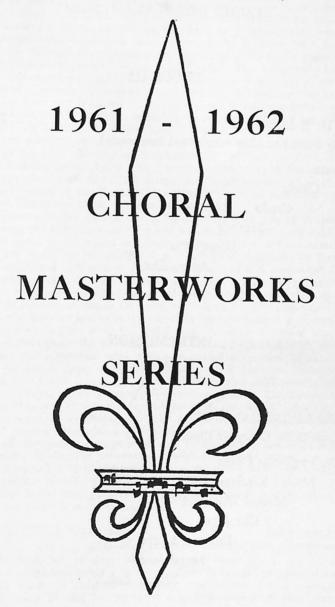
PLACE: Seville, Spain

TIME: Mid 19th Century

Intermission between Act I and Act II

The CHORAL UNION

(formerly the University Choral Union)



FIRST CONCERT 8:30 P.M., NOV. 2 COLUMBIA AUDITORIUM

The CHORAL UNION*

WALTER DAHLIN, Musical Director

PROGRAM

(For Eight Part Chorus and Wind Instruments)

Kyrie

Gloria

Credo

Sanctus

Benedictus

Agnus Dei

INTERMISSION

MARIENLIEDER, Opus 22

Brahme

Choral Union Chamber Choir

Der englische Gruss Marias Kirchgang Marias Wallfahrt

Der Jäger

Ruf zur Maria

Magdalena

Marias Lob

The Choral Union is a member of the Louisville Fund

PROGRAM NOTES

(Born in Ansfelden, upper Austria, 1824; Died Vienna, 1896)

Anton Bruckner, the great Austrian symphonist, laid the foundations for his late and massive symphonic works in his three masses, each of which represents a facet of his personal idiom. The first mass, in D minor, was his first large-scale work; the second, in E minor, heard on this program, displays his loftiest style and his mastery of polyphonic writing; the third, in F minor, is a "symphonic" mass of Beethovenian dimensions. Bruckner wrote the E minor Mass during the period which followed his pilgrimage to Munich in 1865 to be present at the world premiere of Wagner's "Tristan und Isolde." The composer was deeply moved by this experience, and became a devoted admirer of Wagner, with whom he developed a personal friendship. Although many Wagnerian touches can be found in his great orchestral works, Bruckner's deeply religious nature and long experience as organist of the Linz cathedral are more in evidence in his liturgical music than is the influence of Wagner's musical style.

The first performance of the E minor Mass took place under the composer's direction in the Linz cathedral on September 25, 1869 on the occasion of the consecration of the votive chapel. This solemn occasion came at the turning point of Bruckner's career from that of an obscure provincial organist to that of a widely respected teacher at the Vienna Conservatory, where he had been appointed

Professor of Theory and Organ in the autumn of 1868.

The keynote to the style of the E minor Mass is its use of dramatic contrasts between the full chorus and the soft woodwind sonorities, alternating with swelling passages in the winds and brass in juxtaposition with subdued choral episodes. The work can be considered as a modified symphony in form, with the Kyrie and Gloria serving as a slow introduction and first movement, followed by the Credo representing a sort of massive Scherzo, a form much cultivated by Bruckner in his later works. The Sanctus follows as a brief, lyrical slow movement, while the Benedictus and Agnus Dei combine to form a richly elaborate Finale.

After a quietly intense opening, the Kyrie moves toward a stirring climax from which there is a return to the initial calm. A mood of earnest supplication is sustained throughout the movement. The Gloria, beginning with the words 'Et in terra pax hominibus' after the uncomposed intonation of the opening words by the priest, displays Bruckner's characteristic fondness for sudden dynamic contrasts. A soft, lyrical episode at the words 'Qui tollis peccata mundi' is followed by a fugal Amen of great polyphonic complexity. The Credo contrasts the vigorous firmness of the opening Allegro with the Adagio solemnity of the richly harmonized 'Et incarnatus est.' The hushed 'Crucifixus' is followed by a jubilant 'Et resurrexit' underlined by throbbing chords in the accompaniment. The forthright opening unison passage returns at 'Et in spiritum sanctum', and builds to an imposing finale. The Sanctus is a brief and gently lyrical expression of adoration composed in a richly polyphonic style. The gentle and wistful mood of the Benedictus is followed by the highly dramatic Agnus Dei with its wide interval jumps in the inner parts and its initially ambiguous tonality which finally resolves into a serene E major chord.

The 'Marienlieder', or songs in honor of the Virgin Mary, are the smallest and simplest of Brahms' settings of religious words for unaccompanied four-part chorus. The words, of child-like simplicity, are traditional folk expressions of religious devotion. Brahms has provided a musical setting of great charm and tenderness completely free from the elaborate and massive contrapuntal writing which characterizes his other religious works for unaccompanied chorus. The simple strophic structure of the naive poems is mirrored in the musical pattern, which is always clear and sweetly melodious.

Douglas M. Haynes

THE MASS

Kyrie

Kyrie, eleison. Christe, eleison. Kyrie, eleison.

Lord, have mercy. Christ, have mercy. Lord, have mercy.

Gloria

(Gloria in excelsis Deo.) Et in terra pax hominibus bonae voluntatis.

Laudamus te. Benedicimus te. Adoramus te. Glorificamus te.

Gratias agimus tibi propter magnam gloriam tuam.

Domine Deus, Rex coelestis, Deus Pater omnipotens.

Domine Fili unigenite, Jesu Christe. Domine Deus, Agnus Dei, Filius Patris. Qui tollis peccata mundi, miserere nobis.

Qui tollis peccata mundi, suscipe deprecationem nostram.

Qui sedes ad dexteram Patris, miserere nobis.

Quoniam tu solus sanctus. Tu solus Dominus.

Tu solus Altissimus, Jesu Christe, cum Sancto Spiritu, in gloria Dei Patris. Amen Glory be to God on high, and on earth peace to men of good will.

We praise thee, we bless thee. We adore thee, we glorify thee.

We give thee thanks for thy great glory.

Lord God, heavenly King, God the almighty Father.

Lord Jesus Christ, only-begotten Son. Lord God, Lamb of God, Son of the Father, who takest away the sins of the world, have mercy upon us.

Thou who takest away the sins of the world, receive our prayer.

Thou who sittest at the right hand of the Father, have mercy upon us.

For thou alone art the Holy One. Thou alone art Lord.

Thou, Jesus Christ, alone art the Most High, with the Holy Ghost, in the glory of God the Father. Amen

Credo

Credo in unum Deum, Patrem omnipotentem, factorem caeli et terrae, visibilium omnium, et invisibilium.

Et in unum Dominum Jesum Christum,

Filium Dei unigenitum.

Et ex Patre natum ante omnia saecula. Deum de Deo, lumen de lumine, Deum verum de Deo vero.

Genitum, non factum, consubstantialem Patri: per quem omnia facta sunt.

Qui propter nos homines, et propter nostram salutem, descendit de caelis.

Et incarnatus est de Spiritu Sancto ex Maria Virgine; et homo factus est. Crucifixum etiam pro nobis sub Pontio Pilato, passus, et sepultus est.

Et resurrexit tertia die, secundum Scripturas.

Et ascendit in caelum: sedet ad dexteram Patris.

Et iterum venturus est cum gloria, judicare vivos et mortuos: cujus regni non erit finis.

I believe in one God, the almighty Father, maker of heaven and earth, and of all things visible and invisible.

And in one Lord Jesus Christ, only begotten Son of God.

Born of the Father before all ages; God from God, light of light, true God of true God.

Begotten, not made, of one substance with the Father: through whom all things were made.

He for us men, and for our salvation, came down from heaven.

And was incarnate by the Holy Ghost of the virgin Mary; and was made man. He was also crucified for our sake under Pontius Pilate: suffered, and was buried.

And the third day he rose again according to the scriptures.

And he ascended into heaven, and is seated at the right hand of the Father. He will come again with glory to judge the living and the dead; and of his reign there will be no end.

Credo (continued)

Et in Spiritum Sanctum, Dominum, et vivificantem: qui ex Patre Filioque pro-

Qui cum Patre et Filio simul adoratur et conglorificatur: qui locutus est per Proph-

Et unam sanctam catholicam et apostolicam Ecclesiam.

Confiteor unum baptisma in remissionem peccatorum.

Et exspecto resurrectionem mortuorum.

Et vitam venturi saeculi. Amen

I believe also in the Holy Spirit, Lord and life-giver, who proceeds from the Father and the Son:

Who together with the Father and the Son is adored and glorified; who spoke through the prophets.

And I believe in one holy, catholic, and apostolic Church.

I acknowledge one baptism for the remission of sins.

And I look forward to the resurrection of

the dead.

And the life of the world to come. Amen

Sanctus

Sanctus, Sanctus, Sanctus Dominus Deus Sabaoth.

Pleni sunt caeli et terra gloria tua. Hosanna in excelsis

Holy, Holy, Holy Lord God of hosts.

Thy glory fills all heaven and earth. Hosanna in the highest!

Benedictus

Benedictus qui venit in nomine Domini.

Blessed is he who cometh in the name of the Lord.

Hosanna in excelsis.

Hosanna in the highest!

Agnus Dei

Agnus Dei, qui tollis peccata mundi: miserere nobis.

Lamb of God, who takest away the sins of the world, have mercy on us.

Agnus Deis, qui tollis peccata mundi: dona nobis pacem.

Lamb of God, who takest away the sins of the world, grant us thy peace.

Marienlieder

The Angel's Greeting

A strophic setting relating the angel's greeting; Mary's bewilderment at the tidings; the coming of the Holy Ghost; Mary's acceptance of God's gift; and the angels' prayers.

Mary On Her Way To Church

On her way to church Mary comes to a deep lake. When she asks a young boatman to ferry her across he asks her to be his wife. Mary replies she would rather swim the lake than be his bride. As they reach the other shore the bells ring, Mary kneels to pray, and the Boatman's heart bursts within him.

Mary's Pilgrimage

Mary goes wandering in search of her Son. She finds him in front of Herod's house in Jerusalem. He is carrying a cross and wearing a crown of thorns. Thus did her Sonand our Lord-suffer cruelly.

The Hunter

In this legendary version of the annunciation Mary is sought out by a heavenly Hunter. The middle two verses with their horn calls evoke the sounds of the hunt.

Prayer To Mary

A lovely and uncomplicated prayer setting in which the phrase "Pray for us, Mary" is reiterated with poignant effect.

Magdalena

Another Mary, "Magdalena," visits the tomb on Easter morning there to be greeted by an angel. A figure she thought to be the gardnener calls her name, and she recognizes the risen Lord.

Maru's Praise

Ă joyous apostrophe to the Virgin in which the wonders of nature fade before her glory.

5

The

CHORAL UNION

Soprano

Alice Anderson Toni Booker^o Beverly Brown Margaret Comstock Ewing Fahey Martha Ann Grauel Sally Hale Eleanor Haswell Martha Kendrick Barbara King° Charlotte Kirkpatrick Shirley Lee Barbara McClellan Norma Jean Martin Dorothy Nolen Pat Norwood Cheryl Owen Linda Owen Jean Sloane Ann Spauchus* Mary Treitz* † Nancy True* Wilma Wilson*

Tenor

James Bell°
Marvin Carter
Bob Davis°
L. M. Kurtz
William Lippert
Don Locke°
Hugh Miller
Michael Neely° †
Larry Timberlake

Alto

Phyllis Albritton Shirley Addams Sue Bach° Mary Frances Bloch Pat Dahlin Marylynn Field° Ellen Fox Ann Gilligan° Peggy Harris Dorothy Harrod Ann Marie Hodge Bettye Lundquist° Alto (continued)

Alice Newman
Judy Prell
June Prage
Antonette Reed
Carolyn Riley
Betty Sanneman
Ann Widmer*

Bass

Norris Follett David Ford° Douglas Haynes Joseph Hodge Gary Horton°† Hugh McElrath° Ben Moore William Morris Gale Price David Widmer Mike Wilson°

Accompanist Sam Hodges†

† Rehearsal conductors

The Choral Union (formerly the University Choral Union) was organized in 1956 under the sponsorship of the University of Louisville, and is dedicated to the performance of Choral Masterworks of every age. Its membership, drawn from throughout Kentuckiana, is open to all qualified singers regardless of creed, color, age or station in life. A single Fleur-de-lis with a plain chant fragment on the word "Alleluia" embedded within its leaves has been adopted as a visual symbol of the organization whose motto proclaims

^{*} Members of The Chamber Choir

Mrs. Oscar E. Bloch

Mr. and Mrs. James E. Fahev

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SECOND CONCERT

1961-62 CHORAL MASTERWORKS SERIES

CARMINA BURANA (CARL ORFF)

Presented by the Kentucky Opera Association, the Louisville Dance Council, and the Choral Union with members of the Louisville Orchestra.

Thursday, January 4, 1962 8:30 p.m.

Columbia Aud.

Please present your season ticket to box office before 8:30 p.m. for reserved seat assignment.

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

STUDENT CONVOCATION

Gardencourt	1: 00 P. M.	Nov	ember 2, 1961
	PROGRAM		
Concerto in C minor First movement			J. C. Bach
	Dean DeLaney, viola (Kling) Patricia Wilson, piano		
Allemande in E flat major (from the fourth Suite for Solo (J. S. Bach
	Terry Cravens, trombone (Lyon)		
Sonata in C major, K 330 Allegro moderato Andante cantabile Allegretto		•	Mozart
	Ruth Fossit, piano (Aldrich)		
Suite for Four Trombones Intrada Arietta			K. Serocki
Intermezzo			
Five German Songs (arr. R. Muell	er)		
Marschied			Anonymous Carl Zollner A. E. Marschner Folk Song Carl Zollner
Unive	ersity of Louisville Trombone Quartet		

University of Louisville Trombone Quartet Ernest Lyon, Director

Mildred Kemp John Albrecht Patricia Buckner Terry Cravens

CHAMBER MUSIC SOCIETY, INC. (Affiliated with the University of Louisville)

Presents

YORK PRO MUSICA NEW

NOAH GREENBERG, Musical Director

Sheila Schonbrun Carolyn Backus Robert White

Soprano

Charles Bressler

Countertenor Tenor

Gordon Myers Brayton Lewis Baritone Bass

Soprano

LaNoue Davenport Shelley Gruskin Barbara Mueser

Recorders, krummhorn, alto sackbutt Flute, recorders, krummhorn

Bass viola da gamba

Paul Maynard

Harpsichord, portative organ

The instrumental consort was rehearsed under the direction of LaNoue Davenport.

> The Playhouse Saturday, November 4,1961 8:30 P.M.

ELIZABETHAN and JACOBEAN MUSIC

I

DANCE SONGS

Thomas Morley (1557-1603)

Sing we and chant it

ensemble

Leave, alas, this tormenting

voices

What saith my dainty darling

ensemble

Clorinda false, adieu

voices

My bonny lass she smileth

ensemble

II

AYRES

John Dowland (1562-1626)

What if I never speed

Gordon Myers

and instruments

If my complaints

Carolyn Backus

and instruments

Sorrow, stay!

Robert White

and harpsichord

Away with these self-loving lads

Sheila Schonbrun

and instruments

My thoughts are winged with hopes

Brayton Lewis

and instruments

In darkness let me dwell

Charles Bressler

and harpsichord

SOLO INSTRUMENTAL MUSIC

Giovanni Coperario (c. 1575-1626)	Gray's Inn)) Shelley Gruskin, flute,) krummhorn and harpsichord
Anonymous	The Goats Masque) Aramamorn and harpstenord
Tobias Hume (died 1645)	Touch me lightly) Barbara Mueser, bass viola da gamba
Anonymous	Woodycock)
John Dowland	Lachrimae Pavan	LaNoue Davenport, recorder and harpsichord
William Byrd (1543-1623)	A Fancie	Paul Maynard, harpsichord

IV

SACRED MUSIC

Thomas Morley	Nolo mortem peccatoris men's voices
Michael East (c. 1580-1640)	When Israel came out of Egypt ensemble (Psalm 114)

INTERMISSION

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC Preparatory Department

STUDENT RECITAL

Saturday, November 4, 1961

Gardencourt

10:30 a.m.

Spooks Neighborhood Parade

F. Clark Library
F. Clark Library

Carla Simons, piano (Dennes)

Four Preludes, from 12 Little Preludes

Bach

Mary Wilanna Smothers, piano (Anderson)

May Night

Palmgren

Frona Murphy, piano (D. Owen)

Telemann Concerto in G Major Second Movement - Allegro

> Nina Ralph, viola (Schneider) accompanist, Mary K. Quillen (Anderson)

Sonata 1

Johann Ernst Galliard

Largo e Staccato
Hornpipe a l'Inglese (Allegro e Staccato)
Vivace

Douglas Deatz, trombone (Lyon) accompanist, Graeme Gilmore (D. Owen)

Student Concerto No. 2, Op. 13
First Movement: Allegro non Troppo

Seitz

Virginia Ritter, viola (Schneider) accompanist, Mary Kay Shields (D. Owen)

Rondo in C Major, Op. 51, No. 1

Beethoven

Kathleen Coleman, piano (Anderson)

Concerto in D Major First Movement - Vivace Haydn

Graeme Gilmore, piano (D. Owen)

Steinway Piano

This is the second recital of the Preparatory Department during the 1961-62 season.

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC WIND ENSEMBLE

Leon Raper, Conductor

Bigelow Hall	4:00 p. m.	November 5, 1961		
	PROGRAM			
	PROGRAM			
El Capitan		J. P. Sousa		
Symphonic Song for Band Spiritual		Robert Russell Bennett		
Second Suite in F Major March Andante Moderato e maestoso Allegro moderato		. Gustav Holst		
Trauersinfonie		Richard Wagner		
Courier-Journal March		Robert Griffith		
Robert	Robert Griffith, Conductor			
Variations on a Theme by Haydr Andante Piu vivace Con moto Andante con moto Vivace Vivace Grazioso Presto non troppo Andante	n, Op. 56a	Johannes Brahms		
Terry Hulick, Conductor				
Irish Tune from County Derry . Shepherd's Hey		Percy Grainger		

The second program in this concert series will be Sunday, December 3, $4:00~p.\,m.$

The Louisville Chapter American Guild of Organists



Presents in Recital

Andre Marchal

Organist of St. Eustache
PARIS

November 13, 1961 8:30 P.M.

ALUMNI CHAPEL

Southern Baptist Theological Seminary Louisville, Kentucky

PROGRAM

NICOLAS LEBEGUE (1631-1702) _____Symphony Louis Couperin (1626-1661) _____Fantasy Francois Couperin Le Grand (1638-1733) Dialogue on the Principal Ranks Third Verse of the "Agnus Dei" from "Organ Mass for Use of Parishes" A. CALVIERE (1695-1755) _____Piece in E minor NICOLAS DE GRIGNY (1672-1703) Four Verses on the hymn "Ave Maris Stella" Plainchant in the Tenor Fugue for four voices Duet Dialogue on the Principal Ranks JOHANN SEBASTIAN BACH (1685-1750) Prelude and Fugue in B minor (Intermission) CESAR FRANCK (1822-1890) _____Choral in A minor CHARLES TOURNEMIRE (1870-1939) Communion for the Office of Pentecost

(from l'Orque Mystique)

JEAN LANGLAIS — Acclamations on the text of the
Carolinian Acclamations

(from Suite Medievale)

dedicated to Andre Marchal

Andre Marchal (1894-)____Improvisation on a given theme

AEOLIAN-SKINNER ORGAN

A freewill offering will be taken at intermission to aid the Louisville Chapter of the Guild in its work.

The Chapter is most grateful to the Southern Baptist Theological Seminary, its President, Trustees, and the Church Music School faculty for the use of the organ and Alumni Chapel in presenting this recital.

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1961 - 1962

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Professor and Mrs. Samuel T. Fife
Mr. and Mrs. Robert B. French
Miss Shirley Ann Goemmer
Mr. and Mrs. Robert Griffith
Mrs. Howard C. Griswold
Mr. and Mrs. William Habich
The Rev. Dr. and Mrs. Arthur Hall
Mr. and Mrs. Alfred Halliday
The Misses Anita and Evelyn Harbsmeler



Presser Hall

Gray Auditorium

KENTUCKY MUSIC TEACHERS ASSOCIATION

Ninth Annual Convention

and

NATIONAL ASSOCIATION OF TEACHERS OF SINGING

Kentucky State Meeting

November 12, 13 and 14, 1961

Berea College Berea, Kentucky

OFFICERS

Kentucky Music Teachers Association

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CONVENTION CHAIRMEN

General Chairman Rolf E. Hovey, Berea College

Convention Program John D. Chrisman, Berea College

Piano: Maurice Hinson, The Southern Baptist Theological Seminary, Louisville

Strings: Joseph Firszt, Berea College Theory: Jean Huffman, Morehead

Voice: Aimo Kiviniemi, University of Kentucky, Lexington

Student Recital: Maurice Hinson, Louisville Exhibits: Robert Lewis, Berea College

Joseph Firszt, Berea College

Publicity: John C. Winter, Murray State College Registration: Grant Graves, University of Louisville

Hospitality: Margaret Allen, Berea College Housing: Rolf E. Hovey, Berea College Ushering: Dean Nuernberger, Berea College Banquet: Margaret Allen, Berea College

Sunday, November 12

4:00	Registration, Lobby, Woods-Penniman Building Publishers Exhibit, Presser Music Hall	
5:00-7:00	Ancient Instrument Exhibit, Library Miss Elizabeth Gilbert, Hostess	
5:00-7:00	Italian Renaissance Art, Rogers Art Building Miss Dorothy Tredennick, Hostess	
5:15-6:30	High Tea, Woods-Penniman Parlor. Berea College music faculty honors the convention guests—Margaret Allen, Hostess	
7:30	Concert, Phelps Stokes Chapel Andrè Marchal, Organist	
	PROGRAM	
	Diferencias (variaciones) sobre el canto	A. de Cabezon (1610-1666)
	Pastorale	D. Zipoli (1688-1726)
	Fantasia	J. Pachelbel (1653-1706)
	Preludium und Fuga in fis-moll	D. Buxtehude (1637-1707)
	Duxexième Suite: Plein-jeu—Duo—Trio—Basse de Cromorne—Flutes—Rècit de Nazard—Caprice sur les Grand Jeux	L. N. Clerambault (1676-1749)
	Fifth Trio Sonata (Allegro)	J. S. Bach (1685-1750)
	Prelude, Fugue, and Variation	C. Franck (1822-1890)
	Impromptu, dedicated to Andrè Marchal	L. Vierne (1870-1937)
	Prelude et Fugue en mi bèmol	C. Saint-Saëns (1835-1921)

7:30 a.m. - 9:30 p.m. Ancient Instruments Exhibit, Library

7:30 a.m. - 5:30 p.m. Italian Renaissance Art, Rogers Art Building

Registration, Foyer, Presser Hall. (Open throughout the day) 8:00

Publishers Exhibit, Studio 102, Presser Hall

Opening Program, Gray Auditorium 10:00

> John D. Chrisman, President, KMTA Presiding:

Welcome: Lawrence D. Bibbee, Vice President, Berea Colloge

Rolf Hovey, Chairman of Department of Music,

Berea College

Response: Helen Greim, Maysville

Trio in E flat Major, K.498 _____ Music:

> Andante Menuetto Allegretto

Robert Lewis, Pianist Andrew Chaky, Clarinetist Joseph Firszt, Violist

Berea College Music Faculty

10:30 Sectional Meetings

A. Piano, Gray Auditorium

Presiding: Maurice Hinson, The Southern Baptist Theological

Seminary

"Piano Ensemble for Early and Intermediate Topic:

Grades" - Mrs. Dorothy Payne, Cincinnati, Ohio

Demonstration at Two Pianos: Mrs. Dorothy Payne,

Cincinnati; Mrs. Reuel Smith, Cincinnati;

Robert Lewis, Berea College; Dean Nuernberger,

Berea College

B. Violin, Studio 204

Presiding, Joseph Firszt, Berea College

Topic. "Relaxation and Power in Violin Playing"
Fred Rosenberg, Cleveland Institute of
Music and Cleveland Settlement School,
Cleveland, Ohio

Part I: Definition of terms and explanation of the violinist's vocabulary; discussion of body balance in relation to the violin

12:00 Visit Exhibits

Publishers, Studio 102 Renaissance Paintings, Art Building Ancient Instruments, Library

12:45 Lunch, Alumni Memorial Building

2:00 Sectional Meetings

A. Piano, Gray Auditorium

Presiding: Maurice Hinson, The Southern Baptist Theological Seminary, Louisville

Topic: "New Materials for the Advancing Pianist and a New Look at Some Old Materials"—Roy McAllister, University of Alabama

B. Violin, Studio 204

Presiding: Joseph Firszt

Topic: "Relaxation and Power in Violin Playing"— Fred Rosenberg

Part II: Dealing with specific problems of the Violinist—some new approaches to bowing technique, vibrato, and mental attitude

4:00 Student Recital, Gray Auditorium

Presiding: Maurice Hinson

PROGRAM

Sonata in E MinorPresto	J. Haydn
Sequidellas, Op. 232, No. 5 Wayne Graham, Bowling Green	I. Albeniz
Sonata in F, Op. 10, No. 2 Allegro Joyce Rogers Cornell, Fairfield	L. Beethoven
Song from Sea Pieces	E. MacDowell
Prelude in D Minor	J. S. Bach
La Cathedrale engloutieRandy Runyon, Maysville	C. Debussy
Impromptu in A Flat, Op. 90, No. 4 Zelda Lipschutz, Louisville	F. Schubert
Sonata in D	J. Haydn
Polichinelle Danny Greer, Wheelwright	S. Rachmaninoff
Romance Julia Damron, Pikeville	J. Sibelius
Elegy Nancy A. Patrick, Morehead	S. Rachmaninoff
Convention Banquet, Oak Room, Boone Tavern Hotel (in Presiding: John D. Chrisman, President, KMTA Address: "The Responsibilities of Teachers of Music in Dr. Irvin E. Lunger, President, Transylvania College, Lexington	

8:30 Concert, Gray Auditorium

Berea College Chapel Choir, with the Berea College Chamber Orchestra

6:30

PROGRAM

	Sicut Cervus	Palestrina
	Mass in G Major Kyrie Gloria Credo Sanctus Benedictus Agnus Dei	Schubert
	Soloists: Bonnie Gibson, Soporano, Lexington Donald Jay Maxwell, Tenor, Union College Donald Paschke, Baritone, Berea College	
	Velsignet Vaere Han	Nystedt
	Benediction(Written for the Chapel Choir—1960)	Nystedt
	Let the People Praise Thee (Children of God) Lockwood	od
	Return to the Lord Your God (Children of God) Lockwood	od
	Jean Bridges, Organist Joseph Firszt, Conductor, Berea College Chamber Orchestra Rolf Hovey, Conductor, Berea College Chapel Choir	
	*	
	Tuesday, November 14	
8:00	Breakfast, Alumni Memorial Building	
8:30	Registration, Foyer, Presser Hall Exhibits, Studio 102; Library; and Art Building	
9:00	Theory Section Meeting, Gray Auditorium Presiding: Jean Huffman, Morehead Topics: A. "Theory Papers and Workbooks Relating to Applied Music" — Dean Nuernberger, Berea College	
	B. "The Role of the Private Teacher in Preparing Students for College Study of Theory"—J. E. Duncar Morehead State College; Mrs. H. M. McCready, Winchester	1,
10:00	Voice Section Meeting, Studio 101 Moderator: Aimo Kiviniemi, University of Kentucky Topic: "The Chorus versus the Singing Voice" Panel Members: Robert Baar, Murray State College Harvey Davis, Transylvania Colle Donald Ivey, University of Kentuc Wayne Johnson, Georgetown Colle Bertram Kelso, Centre College Donald Paschke, Berea College Miriam Dobyns, Hazard Jack A. Rains, Asbury College Lois Treadway, Barbourville High	:ky ge

12:00 Visit Exhibits
Publishers, Studio 102
Renaissance Paintings, Art Building
Ancient Instruments, Library

12:45 Lunch, Alumni Memorial Building

1:30-3:30 Piano Section Meeting, Gray Auditorium

Presiding: Grant Graves, University of Louisville

Lecture-Demonstration: "Group Piano Teaching-—Approach, Follow-up, and Development"—

Jack Baldwin, University of Louisville

Performers: A. Children aged seven and eight, who began group lessons in September 1961.

B. Children aged eight and nine, who began group lessons in September 1960.

2:00-3:45 Voice Section Meeting, Studio 101

Presiding: Aimo Kiviniemi, University of Kentucky

Topic: "Some Suggested Vocal Solo Repertoire for the

Student of High School Age" - NATS Members and

their Students

Panelists: Donald Henrickson, Eastern Kentucky State

College

Phillis Jenness, University of Kentucky

Rachel G. Osipoff, Asbury College

Ohm Pauli, Western Kentucky State College

Vasile Venettozzi, Morehead

and students

3:45-4:30 Violin Section Meeting, Gray Auditorium

A. Recital, Jennie Wagner, Violinists, Lexington Mrs. W. F. Wagner, Accompanist

PROGRAM

I

	Concerto in D Minor for Two Violins Jennie Wagner, Violin I Mr. H. Wagner, Violin II	J. S. Bach	
	II		
	Havanaise Sonatina Sonata in E Minor	C. Chavez	
	B. Film: "Revolutionary new methods in teaching violin to the children of Japan"		
4:30	K.M.T.A. Business Meeting, Studio 101 Presiding: John D. Chrisman, President, KMTA		
6:15	Dinner, Alumni Memorial Building		
7:15	Play, Dramatics Laboratory "The Sand Box" by Edward Albee Director: Bonnie Bach, assisted by Mabel Stonecip Production Co-ordinator: Fred Parrott, Berea Colle		
8:00	Concert, Phelps Stokes Chapel Janos Starker, Violoncellist Leon Pommers, Pianist		
PROGRAM			
	Toccata	Frescobaldi-Cassado (1583-1643)	
	Sonata in G Major Suite No. 1, 2, or 6 for Unaccompanied Cello	Breval	
	Cctomp	(1685-1750	
	FantasiestückScherzo	(1895-)	
	CapriccioRhapsody	Bartok (1881-1945)	

ACKNOWLEDGMENTS

- The Association wishes to express appreciation to Berea College and to President Hutchins for arranging at this time the concerts by Andrè Marchal and Janos Starker.
- Appreciation is extended also to the Cincinnati Museum of Fine Arts and to Miss 2. Elizabeth Gilbert, Berea College Librarian, for making possible the Exhibition of Ancient Instruments at the college library.
- To the Art Department and to Co-chairmen Dorothy Tredennick and Lester Pross 3. sincere thanks for making available to convention guests the Kress Study Exhibition of Italian Renaissance Arr
- The Kentucky Music Teachers Association wishes to thank Dr. Fred Parrott and the 4. staff at the Dramatics Laboratory for the special presentation of "The Sand Box."
- 5. To Mrs. Lawrence Bibbee, Director of Food Service, appreciation for special convention eating arrangements.
- The Association extends thanks to the Berea College Department of Music for the 6. courtesies of the convention and for the High Tea honoring the guests with Mrs. Allen, hostess.



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THE PASQUIER TRIO

JEAN PASQUIER, Violin PIERRE PASQUIER, Viola ETIENNE PASQUIER, Cello

The Playhouse, Saturday, November 18, 1961, 8:30 P.M.

PROGRAM

Trio in C Minor, Op. 9, No. 3......BEETHOVEN

Allegro con spirito

Adagio con espressione

Scherzo: Allegro molto e vivace

Finale: Presto

Allegro con spirito
(Dedicated to the Pasquier Trio)

INTERMISSION

Divertimento in E Flat Major, K. 563......Mozart

Allegro Adagio

> Menuetto: Allegro Andante

> > Menuetto : Allegretto Allegro

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NEXT CONCERT IN THE SERIES

Amadeus Quartet - December 9, 1961

U NIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

Gardencourt STUDENT CONVOCATION November 16, 1961 **PROGRAM** Symphonie Espagnole, Op. 21 Edward Lalo First movement Sherrin MacDonald, violin (Kling) Bobbye Ossman, piano Aria Ibert Charles A. Mallory, alto sax (Livingston) Bonnie Waugh, piano Trombone Quartet Arthur Frackenpohl Fast (1948)Moderately Slowly As Fast As Possible Ave Maria Giacomo Fogliano (1473 - 1548)What If I Never Speed? John Dowland (156301626)University of Louisville Trombone Quartet Ernest Lyon, Director Mildred Kemp Patricia Buckner John Albrecht Terry Cravens

Robert Lam, piano (B. Owen)

Ronald E. Stopher, trombone (Lyon)

Billie Cash, piano

P. V. de la Nux

Charles T. Griffes

Concert Piece

Barcarolle

Quintet in E flat Major, Op. 71 .

Beethoven

First movement (Adagio - allegro)

Woodwind Quintet
James Livingston, Director

Ruth Hilton, flute Bob Taylor, oboe

Marshall Haddock, clarinet Jo Ann Baxter, bassoon

Jim Jones, horn

Steinway piano

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC Preparatory Department

STUDENT RECITAL

Saturday, November 18, 1961

Gardencourt

10:30 a.m.

At The Monkey Zoo Up In The Swing

Clark Library Clark Library

Heidi Fulkerson, piano (Dennes)

Gavotte

Henkel

Leslie Major, violin (Schneider) accompanist, Mary K. Quillen (Anderson)

Four Preludes, from "Short Preludes and Fugues"

Bach

Mary Wilanna Smothers, piano (Anderson)

Courante Two Waltzes

Handel Schubert

William Stalnaker, piano (Anderson)

Sonata in G Major - First Movement Allegro con brio

Haydn

Alice Almond, piano (Keyes)

Sonatina

Handel

"Les sons et les parfums tournent dans l'air du soir"

Debussy

Glenna Dockery, piano (Anderson)

Polonaise in A Major, Op. 40, No. 1

Chopin

Mary Katharine Quillen, piano (Anderson)

Steinway Piano

This is the third recital of the Preparatory Department during the 1961-62 season. The next recital will be held Saturday, December 2, at 10:30 a.m.

The Society of the Classic Guitar, a non-profit organization, devoted to the cause of increasing understanding of the Classic Guitar and of providing a meeting ground for the professional guitarist, the amateur, and the appreciative listener. Membership is open to all with those aims. Call or write: The Society of the Classic Guitar, 2143 Baringer Ave., Louisville 4, Ky.—GLendale 1-4095.

Louisville Society Of The Classic Guitar
OPENING MEETING — 1961-1962 SEASON

Louisville Academy of Music Saturday, November 18—8:00 p.m.

PROGRAM:

Allegretto I
Allegretto in A-major
Pavana
Prelude (from the XVII Century Suite) Robert DeVisee Irvin Wasserman
Allegretto
Study No. 16 Op. 60
Double
Solitudine
Minuet from Sonata in C
Study
Sonatina
Variations on Theme on The Mozart's Magic FluteF. Sor Basil Gural

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

STUDENT CONVOCATION

Gardencourt	1:00 P. M.	November 30, 1961
The constitutes and	PROGRAM	
Prelude and Fugue VI (W.T.C., I) La Cathedrale engloutie	Shirley Prow, piano (Anderson)	J. S. Bach Claude Debussy
The Silver Swan	aus". Linda Owen, soprano (Nossaman) Shirley Prow, piano	Ned Rorem Johann Strauss
Prelude, Fugue, et Variation .	David Doran, organ (Dickinson)	Cesar Franck
Sonata in F minor, for clarinet and	piano, Op. 120, No. 1	Johannes Brahms
Allegro appassionato Andante un poco adagio Allegretto grazioso Vivace	1709	
	Joan Cooper, clarinet (Livingston) Mary Raper, piano	

Steinway piano

THE COMMUNITY ARTISTS SERIES

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GUITAR DUO

College Parker Auditorium Tuesday November 28, 1961, 8:15 P. M Program .. J. Dowland Three A. Diabelli Romanie id March N. Paganini La go - Rondo Allemande and Allegro J. S. Bach in Garjor Introduction and Allegro - Theme varie Allegro vivo INTERMISSION 11 Daniel Lesur E egie . (Dedicated to Presti-Lagoya) Pierre Petit Tocatta (Dedicated to Presti-Lagoya)

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UNIVERSITY OF LOUISVILLE WOMEN'S CLUB MUSIC GROUP

presents

THE LOUISVILLE STRING QUARTET

Paul Kling, Violin Richard Skerlong, Violin Virginia Schneider, Viola Grace Whitney, Cello

With Guest Artists

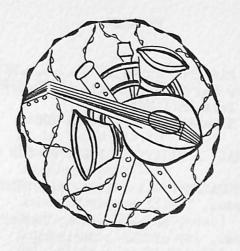
Robert Whitney, Piano James Livingston, Clarinet Murray Grodner, Bass

Columbia Auditorium

December 1, 1961

8:30 p.m.

Proceeds from the concert go to the U. of L. School of Music Scholarship Fund.



SECOND PRESBYTERIAN CHURCH and the UNIVERSITY OF LOUISVILLE WOMEN'S CLUB MUSIC GROUP

PRESENT

A CHORAL CONCERT: MUSIC OF THE BAROQUE

Directed by Jack Baldwin

With the Chancel and Carol Choirs of the Second Presbyterian Church

Soloists: Charme Riesley, soprano Toni Booker, mezzo-soprano Nanette Wooton, contralto

Organist: Amy Baldwin

8 P.M. Sunday December 3, 1961 Second Presbyterian Church 3701 Brownsboro Road Louisville, Kentucky

PROGRAM

PRELUDES: Air from Suite in DBACH Sheep May Safely Graze (1685-1750) Aria in A Major Sonatina from Cantata 106

PROCESSIONAL: A MIGHTY FORTRESS IS OUR GOD

THREE CHORALES:......BACH
Jesus, I Will Ponder Now
(Jesu, deine Passion, Cantata 159)
Jesu, Joy of Man's Desiring
(From Cantata 147)
Lord Jesus, Thy Dear Angel Send
(Ach Herr, from the St.John Passion)

BEHOLD THE LAMB OF GODGRAUN (1703-1759)

O SING UNTO THE LORD......PURCELL Psalm 96 (1658-1695)

FOREVER BLESSED BE THY HOLY NAME...HANDEL (1685-1759)

HALLELUJAH, AMEN.....HANDEL

GLORIA.....VIVALDI (1676–17և1)

Gloria in excelsis Deo
Et in terra pax hominibus
Laudamus te
Gratias agimus tibi
Propter magnam gloriam
Domine Deus
Domine Fili Unigenite
Domine Deus, Agnus Dei
Qui tollis peccata mundi
Qui sedes ad dexteram Patris
Quoniam tu solus Sanctus
Cum Sancto Spiritu

RECESSIONAL: O GOD OUR HELP IN AGES PAST

POSTLUDE: Toccata in F Major...BUXTEHUDE (1637-1707)

(Schlicker Organ)

Coffee will be served in the Church Lounge immediately following the concert.

PROGRAM NOTES

The Baroque period covers a century and a half of European history. From 1600-1750 it bridged the transition from the Renaissance to Viennese Classicism. The term "baroque" was probably derived from the Portuguese "barroco", a pearl of irregular shape. During the 19th century the word acquired a derogatory connotation indicating a debasing of pure Renaissance style, but it has since come to be accepted as the term denoting one of the greatest periods in the history of European art.

As Baroque painting, sculpture, and architecture are best known in the works of Michelangelo, Bernini, Titian, Tintoretto, Rembrandt, and Rubens, so Baroque music has been heard most through the works of Bach and Handel.

Some of the characteristics of music of this period are considered to be the "doctrine of the affections", that is, unification of the essence of the text with the mood of the composition, a dynamic and expressive use of rhythm, noble melody, harmonic counterpoint, terraced dynamics creating musical light and shade, brilliant coloristic effects, development of a virtuoso style, and dramatic expression.

The four Preludes are taken respectively from the Suite in D or Overture for Orchestra, the Birthday Cantata, the unaccompanied Sonata for violin transcribed for organ by Bauer, and from the Cantata 106 Gottes Zeit ist die Allerbeste Zeit.

A MIGHTY FORTRESS by Luther (1483-1546) became one of the most important hymns of the Reformation when congregational singing began to play an important role in worship services.

A "chorale" is a hymn tune, specifically one associated with German Protestantism. Some are adaptations of Gregorian chants while others are from popular sources. Originally sung in unison, they were soon harmonized in four parts. For centuries of German music the chorale served as the basis of composition, but it was in the chorale-settings by Bach that chorales reached a summit of spiritual expression and artistic beauty.

The composer Karl Heinrich Graun was regarded by many of his day as superior to Bach himself. His "Der Tod Jesu" was the most popular Passion of the 18th century. BEHOLD THE LAMB OF GOD is similar to movements from the Passion.

Henry Purcell wrote the verse anthem
O SING UNTO THE LORD in 1688, and the section
performed is the final verse. Church composer
by profession and organist at Westminster Abbey,
Purcell is considered the greatest English composer.

In Handel's works Oratorio emerges as England's national art form, a sacred drama related to opera but more acceptable to English taste. FOREVER BLESSED BE THY HOLY NAME is from Handel's last Oratorio JEPHTHA (1752), while HALLELUJAH, AMEN is from JUDAS MACCABAEUS (1746).

According to Paul Henry Lang in Music in Western Civilization (p. 485), "Vivaldi's influence upon music of future generations was incalculable, and was still a vivid factor in the nineteenth century."

Antonio Vivaldi was born in Venice. He was a priest and prolific composer, the pupil of Legrenzi. He was a composer of magnificent versatility ranging from flaming dramatist to tender lyricist. With the publication of his complete works currently in progress Vivaldi is being rediscovered in the 20th century as one of the greatest of all Baroque composers.

O GOD OUR HELP IN AGES PAST is one of the best known examples of English Hymnody. It was composed by Isaac Watts (1674-1748) in the year 1714.

The Baroque "Toccata" from the Italian word "toccare", to touch, became a virtuoso piece of monumental proportions. Among all his compositions for organ Buxtehude wrote many such works. Bach, it is known, held great admiration for his ability and journeyed by foot from Arnstadt to Lubeck in 1705 to hear the master and study with him.

-A.K.B.

GLORIA Text and Translation

Gloria in excelsis Deo, et in terra pax hominibus bonae voluntatis, Laudamus te, benedicimus te, adoramus te, glorificamus te, Gratias agimus tibi propter magnam gloriam tuam, Domine Deus, Rex coelestis, Pater omnipotens, Domine Fili unigenite, Jesu Christe, Domine Deus, Agnus Dei, filius Patris, Qui tollis peccata mundi, miserere nobis, suscipe deprecationem nostram, Qui sedes ad dexteram Patris, miserere nobis, Quoniam tu solus sanctus, tu solus Dominus, tu solus altissimus, Jesu Christe, cum sancto spiritu in gloria Dei Patris, Amen.

Glory be to God on high, and on earth, peace to men of good will, We praise thee, we bless thee, we adore thee, we glorify thee, We give thanks to thee for thy great glory, Lord God, heavenly king, Father almighty, Lord the only-begotten son, Jesus Christ, Lord God, Lamb of God, Son of the Father, Who takest away the sins of the world, have mercy upon us, receive our prayer, Who sitteth at the right hand of the Father, have mercy on us, For thou only art holy, thou only art the Lord, thou only are the most high, Jesus Christ, with the Holy Ghost in the glory of God the Father. Amen.

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC WIND ENSEMBLE

Leon Raper, Conductor

Columbia Auditorium	8:00 p. m.	December 3, 1961
	PROGRAM	
The Fairest of the Fair		Sousa
Overture for Band		Mendelssohn
Concerto for Horn, Op. 11 Rondo		R. Strauss
Jan	nes Jones, Horn	
Hammersmith		G. Holst
Marshall	Haddock, Conductor	
11	NTERMISSION	
Military March		Beethoven
Juniperus Suite		Warren Benson
Air and Gigue		
Terry I	Hulick, Conductor	
Suite of Old American Dances . Cake Walk Schottische Western One-Step Rag		Bennett
Robinson's Grand Entree March.	,	.K. L. King

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC

STUDENT CONVOCATION

Gardencourt		1: 00 P. M.		December 7, 1961
		PROGRAM		
Concerto in A minor (After Antonio Vi Allegro Adagio Allegro		O-F	ζο.	J. S. Bach
	B. T. Kim	brough, organ (Dick:	inson)	
Caoine (Adagio from	m Sonata for Clarinet and P	iano, Op. 129)		Charles Stanford
		te, clarinet (Livings len Romine, piano	ton)	
Concerto No. 22 for	Violin, in A minor	11/16		Giovanni Battista Viotti
	Karen k	Crause, violin (Kling		
	Patricia	a Wilson, piano		
Nocturne in f minor	, Op. 55, No. 1	/ . (.)		Frederyk Chopin
	John Cork	ett, piano (Andersor	1)	
Three Short Pieces Allegro Andante	(1930)	798		Jacques Ibert
Assez Leiit	Allegio scholzando			
	Ruth Hilton, flute Robert Taylor, oboe	mes Jones, horn	Marshall Haddoc Jo Ann Baxter, b	

Steinway piano

UNIVERSITY OF LOUISVILLE SCHOOL OF MUSIC Preparatory Department

Saturday, December 9, 1961

Gardencourt

10:30 a.m.

Street Games

Siegmeister

Virginia Edwards, piano (Dennes)

Bourrée

Bach

Song of The Dark Woods

Siegmeister

Elizabeth MacDonald, piano (Dennes)

Lullaby Havin' Fun Siegmeister

Siegmeister

Gloria Barnes, piano (Wagner)

Minuet in G Major Quick March Bach

Kabalevsky

Julie Smith, piano (Dennes)

Allegro in G Major Finale in A Major

Haydn Haydn

Patricia Spoerl, piano (Wagner)

Steinway Piano

This is the fifth recital of the Preparatory Department during the 1961-62 season. The next recital will be held January 13, 1962 at 10:30 a.m.

The annual Christmas program and party for the Preparatory students and their families will be Saturday, December 16, at 3:30 in the afternoon.

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CHAMBER MUSIC SOCIETY, INC. (Affiliated with University of Louisville)

AMADEUS OUARTET

NORBERT BRAININ, O.B.E., Violin PETER SCHIDLOF, Viola SIEGMUND NISSEL, Violin

MARTIN LOVETT. Cello

The Playhouse, Saturday, December 9, 1961, 8:30 P.M.

PROGRAM

Allegro con brio Menuetto: Allegretto

Adagio

Finale : Presto

Mesto - Vivace Mesto - Marcia Mesto - Burletta Mesto

INTERMISSION

Quartet in E Minor, Opus 59, No. 2......BEETHOVEN

Allegro

Molto Adagio Allegretto

Finale: Presto

Records: Angel

Deutsche Grammophon

London

Westminster

Colbert-LaBerge Concert Management 105 West 55th Street

New York 19, N.Y.

Next Concert in the Series: BUDAPEST STRING QUARTET, February 24, 1962

THE HATTIE BISHOP SPEED MUSIC ROOM

of

THE J. B. SPEED ART MUSEUM

Endowed Concerts

1961-1962 SERIES



KEES KOOPER, Violinist

MARY LOUISE BOEHM, Pianist
IN JOINT CONCERT

Woman's Club Auditorium December 11, 1961 8:30 P. M.

PROGRAM

Intrada	* · · · · · · · · · · · · · · DesPlane.
	Giovanni Antonio Piani DesPlanes, born in Naples in the latter part of the 17th century, was a virtuoso violinist who spent most of his life in Vienna as court musician in the service of Austrian royalty. The Intrada, a movement of one of his many violin sonatas, reflects the stateliness of these courtly surroundings.
Adagio,	K. 261
Rondo	in G Major
	Mozart wrote this beautiful Adagio originally for his fifth violin concerto, but he replaced it later by another slow movement. It is now only played as a separate piece, sometimes with orchestra, more often with piano. The Rondo is Fritz Kreisler's arrangement of the last movement of the famous Haffner serenade.
	in D Minor, Op. 108
Alleg	
	agio
l	In poco presto e con sentimento Presto agitato
	In the D minor sonata Brahms created a work of almost symphonic proportions. Also its dark colors and melancholy overcast set it apart from the other two sonatas for violin and piano.
	The work was written in the summer of 1888 in Thun, Switzerland, where Brahms' residence looked out upon the breathtaking view of the mountains and the blue expanse of the Thunersee. The sight of this immense spectacle can be exhilarating in its beauty, or depressing if the beholder becomes aware of his own minuteness and loneliness, and the shortness of his temporal existence. A mixture of both feelings is expressed in the D minuteness and loneliness.

The opening movement has a spacious and soaring quality, yet is drenched in a deeply moving, melancholy spirit. The broad adagio is one of Brahms' finest melodies, as it speaks to us of nobility and fervor. Taking the place of the traditional scherzo, there follows a feather-light and transparent short movement, fleeting like a smile. The finale is the most

symphonic part of the sonata, in allure and sonority. Its brilliance, expressed in the darker hues characteristic of the older Brahms, brings the work to a magnificent climax.

Mr. Kooper and Miss Boehm

INTERMISSION

Impromptu in E Flat, Op. 90, No. 2 Schubert

Schubert's favorite pastime was participating in the intimate musicals at the homes of his Viennese friends. The friendly atmosphere of those days is most enchantingly captured in his smaller piano pieces. This Impromptu was composed in 1827, the next to last year of Schubert's short life.

Like the Impressionist painters, Debussy endeavored to capture those precious, fleeting moments of beauty which surround us in our daily lives: a sunrise, clouds, light reflections Poisson d'Or was inspired by the design of Goldfish on a Japanese lacquer tray.

In addition to being one of the great poets of music, Chopin was one of its outstanding innovators, who continues to have an important influence upon piano music more than a century after his death. The Finale of Chopin's third piano sonata bursts upon us with octaves leading to chords announcing a surging section of unusual strength. Its technical difficulties are enormous, yet the sum total is not a virtuoso work per se, but the cumulative effect of controlled tension and sonority piled up almost to the breaking point. Not until the final coda in B major is there a release in a grandioso and triumphant pianism.

Miss Boehm

LOUISVILLE COMMUNITY CONCERT ASSOCIATION

DECEMBER 12, 1961.

presents

Season 1961-1962



IVAN DAVIS

PIANIST

Bravo Photo

ORN in Electra, Texas, not yet 30 years ${f D}$ ago, Ivan Davis has rolled up a record of prize-winning performances, to say nothing of glowing reviews on three continents, that many an older artist might well envy. In April, 1960, he took top honors in the first Franz Liszt Piano Competition in New York, the unanimous choice of a distinguished jury headed by the late Dimitri Mitropoulos. Davis' triumph verified the opinions of Gotham critics who covered his New York debut in Town Hall in October, 1959. Said The New York Times: "His playing had personality, and left no doubt that an important American pianist has arrived on the scene." The New York Herald Tribune agreed: "Few experts in the 'grand' manner can match Mr. Davis' deftest accomplishments. We definitely need more artists of his kind."

The Liszt prize opened musical doors for the (Continued on Page 4 of Program)

COMMUNITY CONCERTS INC. affiliated with COLUMBIA ARTISTS MANAGEMENT INC. 165 West 57th Street, New York 19, N. Y.

PROGRAM

1. Three Sonatas

Domenico Scarlatti

Domenico Scarlatti (1685-1757) is the most brilliant representative of the Neapolitan School which came to flower in the 18th Century. He was a leading virtuoso—the Liszt of the harpsichord—and an extremely fecund composer. His writing is especially remarkable for the brilliance and audacity of the technique. He is spontaneous, volcanic, completely Neapolitan.

2. Sonata in G major ("Fantasy"), No. 18

Fantasy Andante Minuetto Allegro Schumann considered this Sonata the composer's "most perfect work, both in form and conception." The very opening bars breathe an air of hushed mystery which alternates throughout the movement with passages of emphatic protest or nonchalant grace. The Andante also shows widely contrasting moods, the soothing quiescence of the refrain being each time shattered by abrupt comments. The Minuet is of the precise type of the early sonatas and is companioned by a pianissimo trio sounding like a distant Ländler floating on the breeze. The rondo finale is remarkable for the extreme delicacy of the piano lay-out which in many places recalls the transparency of Debussy's style.

3. Une barque sur l'océan

Maurice Ravel

A work which was later orchestrated. Over great wave-like arpeggios rides a small craft, fragile thing on the rim on the abyss, while sombre chords seem to tell a tale of ancient shipwreck.

Oiseaux tristes

Maurice Ravel

A plaintive cry evoked by a simple repeated note serves Ravel to compose a picture of penetrating nostalgia.

L'Isle Joyeuse

Claude Debussy

Composed in 1904, L'Isle Joyeuse is related by its literary theme to the Suite Bergamasque and the Fêtes galantes: it is the atmosphere of Watteau and of Verlaine, an extraordinary accent of charm and voluptuousness. The joyous isle is none other than Cythera, near which Aphrodite was believed to have risen from the sea.

4. Sonata in B minor, Op. 58

Allegro maestoso Scherzo (Molto vivace) Largo cantabile Finale (Presto ma non tanto) Frederic Chopin

Schumann said of Chopin, "He is and remains the most daring, the proudest poetic genius of his time." At a period when Italy and Germany held the musical stage, he opened the door to the East and the richer, more sensitive harmony of the Slavs. Without Chopin neither Tristan nor Pelléas would be the same.

IVAN DAVIS

(Continued from Page 1 of Program)

young virtuoso, giving him a second Town Hall recital, an appearance with New York's Little Orchestra Society, and a tour sponsored by the National Association of Concert Managers. In May, he scored such a success as soloist with Eugene Ormandy and the Philadelphia Orchestra on Revlon's "Summer Festival" over nation-wide television that he was re-engaged for another appearance with the Philadelphians, his Quaker City debut. In The Evening Bulletin, perceptive Max de Schauensee declared that "there is no doubt that this young man is in the forefront of America's young pianists." Said The Philadelphia Inquirer, "It was a dazzling performance, a crackling ovation."

In addition to the Philadelphia Orchestra appearance and his debut with the New York Philharmonic, Ivan Davis was also heard in the 1960-61 season with the Fort Worth Symphony. And to equally enthusiastic praise, with the St. Louis Symphony. After a recital in Chicago, The Tribune's eloquent Claudia Cassidy wrote that "he is plainly a pianist to watch. He has a trill to rival Sutherland."

Last season witnessed his reappearance on television in the Armstrong Circle Theater production of "The Immortal Piano." Another highlight was his debut as a recording artist, performing a selection of Liszt works, issued by Columbia Masterworks Records. Reviewing this disc, The Washington Star noted: "This is a brilliant recording of a brilliant artist." In addition to "Ivan Davis Plays Liszt," Columbia will soon release a record of Scarlatti, Haydn and

Mozart Sonatas, another devoted to the piano music of Schumann, and still another presenting sonatas of Chopin and Liszt. His orchestral recording debut is scheduled with Ormandy and the Philadelphia Orchestra.

In the 1961-62 season, Davis will expand his public still further by appearances with the orchestras of Pittsburgh, San Antonio, Albuquerque, Chattanooga, Lincoln, Youngstown, Ohio, and Harrisburg, Pennsylvania, a solo appearance in the distinguished series offered by the Metropolitan Museum of Art, and his Chicago recital debut. This does not, of course, include a sold out tour from one coast of the U.S. to the other.

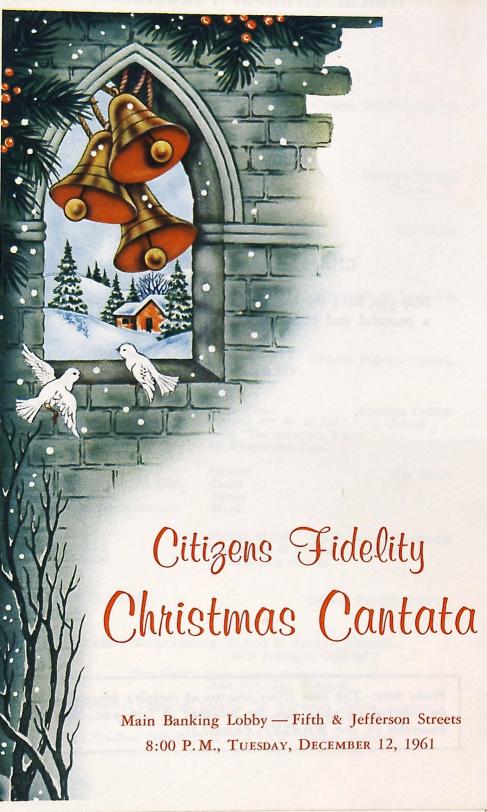
If winning the Liszt Competition established Ivan Davis, it might be added that taking awards is almost second nature with this young star. He has won laurels in six piano competitions within five years. In 1955, he took first place in the Young Artists Competition of the National Federation of Music Clubs. He then went to Europe as a Fulbright scholar, studying under Carlo Zecchi at Rome's famed Santa Cecilia Academy, and came away as American prizewinner at the Busoni Competition, at Vercelli, in the Casella Competition in Naples, and in Lisbon. He has also toured Europe extensively, appearing with the R.A.I. Orchestra of Rome, the Lisbon Philharmonic, the San Carlo Orchestra, and in 1958, scored at Spoleto's famous Festival of Two Worlds. In the U.S., he has appeared at the Chautauqua Festival and the Brevard (N. C.) Festival, and with numerous major orchestras. His recital tours have taken him throughout Europe, and North and South America.

IVAN DAVIS on Records:

Introducing Ivan Davis Playing Piano Works of Liszt:

Concert Etude No. 3 in D-Flat Major, La Campanella, Liebestraum, Mephisto Waltz, Funerailles, Concert Etude No. 2 in F Minor, Hungarian Rhapsody No. 6. Columbia ML 5622/MS 6222.

Baldwin Piano
Columbia Masterworks Records
IVAN DAVIS is managed by
COLUMBIA ARTISTS MANAGEMENT Inc.
Personal Direction: JUDSON, O'NEILL & JUDD
165 WEST 57TH STREET
NEW YORK 19, N. Y.



CHRISTMAS GREETINGS!

May you have the happiest Christmas season ever and a peaceful and prosperous New Year.

The Directors, Officers and Staff Citizens Fidelity Bank & Trust Company

Please note: The final thirty minutes of tonight's program will be recorded on video tape for broadcast at 7:30 p.m., Sunday, December 24, over WHAS-TV, Channel 11.

PROGRAM

Good Christian Men Rejoice God Rest Ye Merry, Gentlemen It Came Upon the Midnight Clear O Little Town of Bethlehem

Citizens Fidelity Chorale

Tolitte Hostias O Come, O Come Emmanuel Rorate Coeli

Saint Saens Traditional arr. R. Crone

Ursuline College Chorus

The Motet

Slumber Song of the Infant Little Drummer Boy Mary, Mary Where's Your Baby Hairston Deck the Halls

Gevaert Simeone Shaw

Christiansen.

Advent Motet, University of Louisville Brahms Choir Hoest

O Day Full of Grace Joy to the World Deck the Halls

the Heavens Wide

O Savior, Throw

Lullay My Liking

Medley

Citizens Fidelity Chorale

Lo, How a Rose e'er Blooming Hodie Christus Natus est. Glory to God in the Highest

Hark, the Herald Angels Sing

Praetorious Ursuline College Nanina, arr. Sr. M. Ida Chorus from "The Incarnate Word" by Elmore and Reed

Sanctus Ding, Dong Merrily on High Poor Little Jesus Go Tell it on the Mountain

Hassler Davis James Work

The Motet

Wolcum Yole There is no Rose This Little Babe Deo Gracias

Portion of the University of Louisville "Ceremony of Carols" Chorus by Benjamin Brittan

O Come All Ye Faithful Silent Night

Citizens Fidelity Chorale

Citizens Fidelity Chorale: Robert M. Fischer, Director John Schrader, Organist

> The Motet: Dave Jones, Director John Schrader, Organist

The University of Louisville Chorus: Dr. Walter O. Dahlin, Director Taka Kling, Harpist

The Ursuline College Choir: Robert M. Fischer, Director Jane Shelley, Organist

CORBIN COMMUNITY CONCERT SERIES

SPONSORED BY FEDERATED WOMENS' CLUBS OF CORBIN

UNIVERSITY OF LOUISVILLE CHOIR

Directed By Dr. Walker O. Dahlin

December 13, 1961

Ι	Motet, Op. 74, No. 2 (O Savior, Throw The Heavens Wide) Johannes Brah		
	The Ascension Bernard Naylor		
	O Day Full of Grace F. Melius Christiansen		
II	Quintet in E flat Major, Op. 71 Beethoven Adagio—Allegro		
	University Woodwind Quintet Ruth Hilton, flute Marshall Haddock, clarinet Bob Taylor, oboe Jo Ann Baxter, bassoon Jim Jones, horn		
III	Excerpts from Porgy and Bess George Gershwin Where is Brudder Robbins?		
	It Ain't Necessarily So Soloists: Antoinette Booker, soprano Gary Horton, baritone		
	Bess, You is my Woman Now Gary Horton, baritone Funeral Song I'm On My Way		
	INTERMISSION		
IV	Arabesque No. 1 Claude Debussy		
	Impromptu—Caprice Gabriel Pierne		
	The Fountain Albert Zabel		
	Taka Kling, harp		
V	Procession Wolcum Yole! There Is No Rose That Yonge Child Balulalow As Dew In Aprille This Little Babe Interlude In Freezing Winter Night Spring Carol Deo Gracias Recession		
VI	Break Forth, O Beauteous, Heavenly Light J. S. Bach		
	Lullay My Liking Gustav Holst		
	Hodie, Christus Natus Est Healey Willan (Piano Furnished By Blue Grass Piano Company)		

THE UNIVERSITY OF LOUISVILLE in cooperation with THE LOUISVILLE ORCHESTRA

PRESENTS

THE UNIVERSITY OF LOUISVILLE SYMPHONY ORCHESTRA

Robert Whitney, Musical Director James Livingston, Conductor Terry Hulick, Associate Conductor

December 15, 1961	8;30 p. m.	Columbia Auditorium
	PROGRAM	
Prelude to Act I, "Die Meistersinge	r"	Wagner
Aria, "Ah! Belinda, I Am Prest Wi from "Dido and Aeneas"	th Torment"	Purcell
Aria, "Voi lo sapete" from "Cavall	eria Rusticana"	Mascagni
Laurice I	Booker, mezzo-soprano	
Excerpts from "Rosamunde", Op. 2 Ballet Music No. 1 Ballet Music No. 2 Entr'acts No. 3 Entr'acts No. 1	6	Schubert
Terry	Hulick, Conductor	
Ι	NTERMISSION	
Symphonic Suite, "Lieutenant Kije The Birth of Kije Romance Kije's Wedding Troika The Burial of Kije	f, Op. 60	Prokofieff

Bolero .

Ravel

PREPARATORY DEPARTMENT

December 16, 1961

Guest Speaker

ELIZABETH LEE THAWEEKULAT

Topic

"CHRISTMAS IN THAILAND"



at

Gardencourt

All of the mothers, fathers, sisters and brothers of our students are invited to come join us in singing Christmas Carols

Saturday, December 16, 1961

at

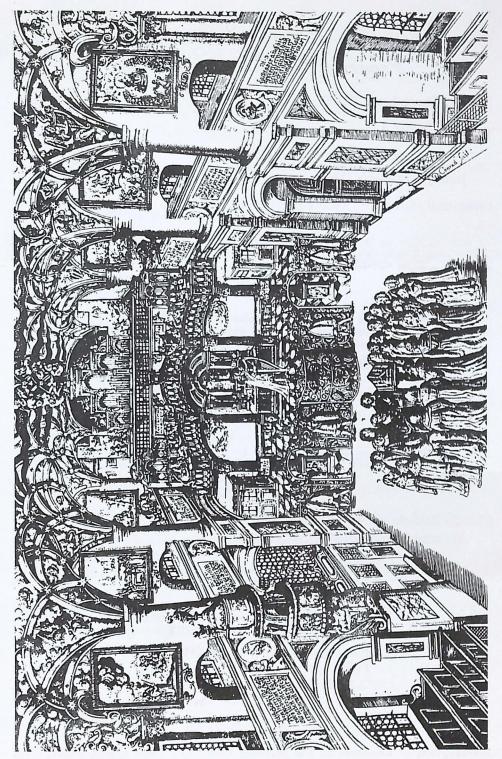
3:30 p.m.

This will mark the beginning of our Christmas vacation.

Lessons and classes will resume on Tuesday, January 2, 1962.

WE WISH YOU A JOYOUS CHRISTMAS!

The Faculty



The Highland Presbyterian Church

Louisville, Kentucky

HENRY POPE MOBLEY, JR. Minister

CHARLES M. HANNA, JR. Associate Minister

PETER H. PLEUNE Pastor-Emeritus

Program Of Christmas Music

Sunday, December 17, 1961

Two Chorale Preludes:

From Heaven above to Earth I Come

Jesu, Joy of Man's Desiring

J. S. Bach

Invocation

Dr. Mobley

I.

Lo, how a Rose e'er blooming from tender stem hath sprung! Of Jesse's lineage coming as men of old have sung. It came, a flow'ret bright, Amid the cold of winter, when half spent was the night.

Isaiah 'twas foretold it, the Rose I have in mind, With Mary we behold it, The Virgin Mother kind. To shew God's love aright, She bore to men a Savior, When half spent was the night.

And the Glory of the Lord, from "The Messiah"George Frederic Handel (1685-1758)

And the glory of the Lord shall be revealed, and all flesh shall see it together, for the mouth of the Lord hath spoken it.

II.

Miss Jan Wiest, organist

III.

THE CHRISTMAS STORY

For Soprano, Tenor, and Bass Soli, Full Chorus of Mixed Voices, Organ, and Ensemble of Instruments

> by HEINRICH SCHÜTZ

Introduction or Overture to the Birth of Our Lord Jesus Christ with a full chorus in four parts and symphonia of instruments

"Hear the birth of the Son of God, Christ Jesus, as for us the Evangelists in holy Gospels have told it all."

- RECITATIVE-Evangelist (Tenor) "And, behold, it came to pass . .
- INTERMEDIUM I (Soprano) The Angel to the Shepherds in the Field wherein is introduced at times the rocking of the Christ Child's cradle.

 "Be not afraid, see now, here I bring unto you tidings good of great joy . .
- RECITATIVE—Evangelist "And suddenly there was with the angel a multitude host all praising God and saying:
- INTERMEDIUM II (Chorus) "Glory to God in the Highest, and to all men good will."
- RECITATIVE—Evangelist "And, as the angels were gone into heaven from them, there spoke the shepherds one to another:
- INTERMEDIUM III (Chorus) The Shepherds in the Field "Let us even go now to Bethlehem, that we may see this wondrous thing which there is come to pass, which the Lord God hath made known to us."
- RECITATIVE-Evangelist "And they all came hurrying . .
- INTERMEDIUM IV $\,$ (Chorus) The Wise Men from the East "Where is the new-born King of Israel $\,$.
- RECITATIVE—Evangelist "Now when King Herod was told these happenings he trembled, . . .
- INTERMEDIUM V (Chorus) High Priests and Scribes "In Bethlehem, the city of David . . .
- RECITATIVE-Evangelist "Then King Herod called the three wise men . .
- INTERMEDIUM VI (Bass) Herod "Now go forth and seek him . . .
- RECITATIVE-Evangelist "When the wise men heard what the King commanded . .
- INTERMEDIUM VII The Angel (Soprano) to Joseph, wherein again the rocking of the Christ Child's cradle is introduced.

 "Get thee up, Joseph! and take the child now and take his mother with thee, and fly . . . into Egypt's land.
- RECITATIVE-Evangelist "Then he arose and took the child . . .
- INTERMEDIUM VIII The Angel (Soprano) to Joseph, wherein once again the rocking of the Christ Child's cradle is introduced.

 "Get thee up, Joseph . .
- RECITATIVE-Evangelist "And he arose and took the Christ Child . .
- Conclusion of the Birth of Our Lord and Savior, Jesus Christ (Chorus) "Now let us all thank thee God our Lord, Christ Jesus, who hath with his birth shone upon us . . Praised be God in the Highest.

Benediction Mr. Ham	Benediction		Mr.	Hanna
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You are cordially invited to remain for light refreshments immediately after the program in the Church School Auditorium.

